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CATALOGUE OF AN UNIQUE
COLLECTION OF GREEK AND ROMAN MARBLES, IM-
PORTANT GOTHIC SCULPTURES, PRIMITIVE PAINT-
INGS, CERAMICS, TAPESTRIES AND ANCIENT RUGS,
INCLUDING TWO MONUMENTAL ALTARS AND A
GREEK ICONOSTAS, COMING FROM HISTORICAL
COLLECTIONS AND GATHERED IN ENGLAND,
FRANCE, AUSTRIA, ITALY AND THE LEVANT BY A
WELL-KNOWN EUROPEAN CONNOISSEUR DURING
MANY YEARS OF DISCRIMINATING COLLECTING.

THE ENTIRE COLLECTION OF 824 OBJECTS TO BE
SOLD AT PUBLIC AUCTION AT THE ANDERSON GAL-
LERIES, 489 PARK AVENUE, NEW YORK CITY, ON
JANUARY TWENTY-SIXTH TO TWENTY-NINTH
[1921], INCLUSIVE. THE PUBLIC EXHIBITION OF
THE COLLECTION OPENS ON WEDNESDAY, JAN-
UARY NINETEENTH. [HOURS 9—6; SUNDAYS 1—5.]

Note:

This is a partial catalog
containing lots 586-824.

Copy 1 is the complete catalog.

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Mr. Sakska?

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INTRODUCTORY NOTICE

THE Anderson Galleries present to the art lovers of New York a collection that is unique in its scope, and unique in the artistic tendencies which it represents.

We are used to being surrounded by works of art that merely flatter our eye and mind by soft, mellow colors, graceful line and pleasing subjects. Here is a collection that arouses our feeling for great and elevated beauty. These objects seem to have no relation to our present "de luxe" civilization, and yet they respond to a higher yearning in our nature, and give it full satisfaction. The great beauty of ancient Greek and Roman sculpture, the spiritual austerity of Gothic wood carvings, the primitive directness of mediæval pottery from the Orient, and the deep mysticism of Chinese pictorial art, belong to our life and must continue to belong to it more and more.

This may seem a contradiction, but it is not. The actual presence of these fine Greek and Roman marbles ought to create among us the same stir that the discoveries of Pompeii created in the cultured nobility of the 18th century. Ancient classic beauty seems to be irreconcilable with the graceful rococo, and yet we see aristocrats like Count Caylus in France, and Sir William Hamilton and Lord Francis Hope in England, devote their lives to ancient art with the same profound devotion as did the austere Winkelmann. Gradually the spiritual power of the antique asserts itself more and more in the art of the 18th century: Boucher and Fragonard are followed by Prud'hon and David; the achievement of Flaxman and Blake is the expression of the same classic spirit in England.

At the present time we feel a similar reaction under the influence of classic and primitive art. We recognize that the early Greek,

the primitive Chinese and Indian, the early mediæval art, convey the same message which modern artists strive to express in their own language. And so we find similarities between Cézanne's canvases and Chinese painting, between Maillol's work and primitive Greek art. This great awakening to the power of primitive and antique art found its first exponents in Europe and later many fervent followers in this country. The late Charles L. Freer of Detroit and the late Harvey E. Wetzel from Boston have left to Washington and to the Boston Museum of Fine Arts their artistic legacy with the teaching it conveys, while the activity of the greater museums in this country, and of many art lovers, shows that this spirit is more alive than ever.

The present collection has been gathered with the same keen sense of great and spiritual art. It was formed by continuous effort during years of travel and study. In order to secure these objects it was necessary to watch the salesrooms of Paris and London as well as the excavation fields of Persia. Such a collection could only be acquired by a man with a wide acquaintance among the most famous European connoisseurs and artists. The acquisition of a collection of Gothic sculptures was only possible under the pressure of recent political events; vestments, hangings and the large Greek iconostas come from the Christian sanctuaries of the Near East.

The collection of about fifty Greek and Roman sculptures seems in itself an almost incredible achievement. However, it is even more astonishing that the present collection includes pieces from the famous collection of Thomas Hope, which was formed between the years 1790 and 1810, and which created a new movement in art when this leading archæologist reproduced them in his "Household Furniture and Interior Decoration" in 1807. The Hope Collection itself goes back in part to the great collection of Sir William Hamilton, who in the second half of the 18th century was British Minister at the Court of Naples. Number 788 of the present sale was acquired by the ancestors of Lord Hope from the well-known archæologist Millingen about 1824 and is reproduced in Millingen's "Unedited Monuments," Volume II, Plate 11.

The different sculptures and potteries represent the most diverse phases of classic art. Archaic art is represented by a fine series of Corinthian vases, some of them from the Lord Francis Hope Collection, an elegant kylix from the Lord Swansea Collection [477] and a charming archaic Tanagra statuette of the 6th century from the

Alessandro Giandola Collection [749]. The Hellenistic period is represented by a beautiful torso of a youth, probably a Hermes, which was formerly in the Simonetti Collection and is reproduced in Bruckmann's "Einzelaufnahmen Antiker Sculpturen" [797]. This beautiful sculpture is a masterpiece of the first rank. The charm of the school of Alexandria, where at the time of the Lagides a cosmopolitan gay life flourished, finds a most charming expression in a delightful torso of Venus in which the sensuality of the Orient hides behind the purity of Greek forms [795]. From the same period dates the over life size statue of Paris, formerly in the collection of the Duke of Hamilton, Hamilton Palace, London [798]. The figure of a ram is an astounding specimen of the Roman early Imperial period and was excavated in the neighborhood of Naples [792]. There is also a beautiful statue of a young woman veiled in wide, flowing draperies that belongs to the same period of Roman art [791]. Perhaps the most poetic work of the entire series of sculptures is the graceful statue of a young woman, which dates from the period of the Antonines [799]. It is a last flower in the garden of antique beauty and combines strange simplification of form with an extraordinarily beautiful and life-like expression of the head. It is the last smile of the antique world, that continues smiling to us over a period of 2,000 years.

A very important marble sarcophagus, also from the Giandola Collection, transplants us into the rising world of early Christianity [796]. The angels holding the laurel garlands on both sides of the sarcophagus cannot quite conceal that in a former existence they were amorini. The austere heads of the Virgin and saints predict the solemnity of Byzantine art.

For decades European connoisseurs have been collecting the works of mediæval, Romanesque and Gothic art that had its cradle in Germany and France. The works of these periods aspire not so much to formal beauty as to the expression of a religious and spiritual ideal. Death and suffering are not painful incidents of earthly life. They become symbols of the ideal, and pity and redemption idealize the expression of suffering that is only a transitory state. It is from this point of view that we must approach mediæval art. But although there is this fundamental unity of idea, the evolution of mediæval art in the different European countries is of infinite variety, according to the varied temperaments involved. A sweet mysticism lives in the delightful Madonna of the School of Champagne, formerly in the

Alphonse Kann Collection in Paris [665]. It shows the delicate workmanship and the softly flowing lines of draperies characteristic of the 14th century. German art of the 15th century is entirely different. It is rough and expressive in its main outlines. The German technique of wood carving called for dramatic and energetic strokes, at times giving the characteristics in passionate exaggeration. At the same time, there is unconsciously an interesting realistic reflection of every day life. The statue of St. John, formerly in the Satzka Collection in Vienna, is a characteristic example [657]. The saint represented may well be the shoemaker or carpenter living next door to the artist, and his expression combines sullen energy with small town narrowness. But strange mentalities also spring up in such surroundings. The flower of mysticism often grows in barren soil and the austerity of the prophet in the desert finds itself well expressed in the features of this mediæval German craftsman.

The group of God the Father holding the crucified Christ is in quite a different spirit [648]. It is broad and positive in conception. The large sweeping folds as well as the detail of the form are expressed with an admirable sense of rhythm. But this is a typical Northern rhythm, not at all the harmony of the Italian Renaissance. There is an element of modern Cubism hidden in this remarkable work. A Southern German Virgin and Child, in its beautiful old polychromy, shows another slightly later evolution of Southern German Gothic art [661].

It is strange to see how this spirit of Gothic art remains alive in the German art of the 16th and even of the 17th century. Two copper-gilt monstrances of the second half of the 16th century are hardly touched by the spirit of the Renaissance [717, 718], and even the sculptures on the two monumental altars from Southern Tyrol are still full of the spirit of Gothic art [781, 782]. Mr. Satzka was able to secure the two altars on account of his position with the Austrian Government, and only present political conditions made it possible to remove them to this country. These important pieces would be a wonderful architectonic adornment for a mansion constructed in the Italian Renaissance or the Spanish Colonial style.

The Northern Schools are also represented by a few excellent paintings from the 15th and 16th centuries. A triptych [681] by the Master of the Death of the Virgin, Joos Van Cleef, shows an interesting transition from the Gothic spirit of the art of Rogier van der Weyden and Memling to that of the Northern Renaissance. An-

other painting by Lucas Cranach [682] shows the depth of psychological penetration which distinguishes the work of this great artist from that of his followers.

The evolution of art in Italy is more familiar to us. A strange and characteristic work is the wonderful Crucifixus, attributed to Gaggino [670], which is a beautiful and idealistic representation of the Saviour. Representations of the crucifixion generally show a realistic expression of suffering. This work, on the contrary, aims only at expressing the joy of the supreme sacrifice of the Redeemer. Fine primitive paintings of the Italian School, an excellent 15th century pottery plate from the Alphonse Kann Collection [716], Paris, give a further illustration of the art of the Quattrocento, while the High Renaissance is represented by an interesting Madonna with saints, by a follower of Niccolo Palmezzano [674].

Remarkable in the present collection are three important archi-tectonic ensembles, which ought to be a valuable acquisition for a large mansion in the Italian or Spanish styles of the 16th and 17th centuries. We have already mentioned the two important altars, each about 17 feet high. One of these altars was erected to ward off the plague. Still more astonishing and even rarer is the large gilt wood iconostas from a Greek church in Cyprus [783]. The iconostas in the Greek and Russian churches separates the sanctuary from the room reserved for the worshippers. It shows a profusion of sculptures in which the antique Byzantine spirit still survives. This profusion of glittering gold must have been in wonderful contrast to the simplicity of the white-washed walls of the Oriental church in which it was erected and a skillful architect would certainly be able to use it to equal advantage in a modern construction.

This important iconostas is not the only piece coming from Christian sanctuaries in the East. There are also a number of Syrian and Armenian vestments, and particularly remarkable is a large hanging from an Armenian church with the representation of scenes from the life of Christ [801].

These Oriental church treasures are more than equalled by other discoveries from the Near East. There is a beautiful series of Persian potteries covering practically the entire history of pottery in the Near East. Three huge monumental jars would be a marvellous decoration for a magnificent hall in Oriental or Italian style [778-780].

But there is a particularly interesting Near Eastern feature in

the collection—the series of Samarra pottery [531-546]. The Bulletin of the Metropolitan Museum of Art for September, 1920, points out the importance of these early wares in the history of the ceramics of the Near East, about which a publication by Mr. Pezard is just out. These Samarra potteries were first discovered by Professor F. Sarre, who wrote two extremely interesting studies about this new type of pottery in the scientific magazine "The Islam," Volume V, 1914, and in the Bulletins of the Berlin Museum, Volume 35, page 46, where he gives the surprising proof of the close connection between these Near Eastern wares of the 9th century and the Chinese potteries of the Tang period. The beautiful potting in a dense clay approaching stoneware, the bold primitive design of the sgraffito and painted patterns, the depth of the rare olive and ruby lustres, is represented by excellent examples in the collection. It is the first time that these potteries have been offered at public sale in this country and also, as far as we know, in Europe. The beautiful series offers a rare opportunity for museums and collectors in this country. Recently an important specimen of this type passed into the Louvre Museum in Paris; the Metropolitan Museum possesses a few choice specimens, while Professor Sarre had to deliver the results of his own excavations in Samarra to the Museum in Constantinople. The most remarkable piece in our collection is a lustre plate with the representation of a camel. This plate may be assigned to the 9th century.

The relation between Near Eastern and Far Eastern ceramics is illustrated by an interesting series of Chinese celadon pieces which were excavated in Persia. There is also a beautiful celadon vase of the Sung period with lotus decoration in relief, which may be compared in quality with the finest Persian specimens of the collection [725]. Otherwise, the Far East is represented by several Chinese paintings of the Sung and early Ming periods, which are a deep interpretation of the philosophy of nature of the Far East. Some of them come from the collection of the famous connoisseur Sir Hugh Lane, while an interesting makemono comes from the collection of Sir Edmund Backhouse, Bart., who for years lived in the service of the Chinese Government in Peking. One of the surprises of the collection is a large painting by Shogetsu, one of the great Japanese artists of the 17th century. It represents the "Lord Tiger"; rarely have the power and cruelty of a ferocious animal found a better interpretation [610]. A series of fine Japanese screens completes the Far Eastern ensemble.

American collectors have always been very fond of textiles on account of their decorative value. The present collection contains several excellent specimens, among them, and particularly notable, a 16th century tapestry representing a landscape with lions attacking a horse [805]. We have already mentioned the important hanging from an Armenian church. Furthermore remarkable is a beautiful brocade with the representation of a prayer niche which was woven in the 16th century, probably in Syria [800]. This brocade is particularly interesting because its pattern formed the model of the Asia Minor prayer rugs from which the Kulah and Giordes types were derived.

Among the Oriental rugs are several beautiful pieces of the 16th century, especially an immense Uschak rug, measuring 22 ft. 6 in. x 12 ft. 3 in., which comes from a mosque in Asia Minor [816]. There is also a very fine Kuba rug of the 17th century, with a bold pattern of conventionalized peonies which evokes the strength of the primitive Armenian rugs which are ascribed by Martin in his "History of Oriental Carpets" to the 13th century, although they were probably woven at a later date [824].

A Persian garden rug of the late 17th or early 18th century recalls to us the memory of the famous rug of the Winter Palace of the Sassanian king Khosrau [823]. When the royal capital at Ktesiphon was conquered by the invading Mohammedan hordes, this beautiful carpet, embroidered in gold, pearls and precious stones, bewildered the invaders by its beauty. It represented an Oriental formal garden in the beauty of spring with flowers and fresh leaves, with ponds and shadowy pathways. This masterpiece was destroyed, as the Arab historians relate. It was cut to pieces and distributed as booty to the chiefs of the Arab army, but its memory survived among Persian rug weavers. Besides the present rug, there is a beautiful specimen in the Metropolitan Museum of a Persian garden rug in which a formal garden, with its long straight canals and its flower beds and blossoming shrubs and trees, is represented. The casual onlooker may walk carelessly over this superb rug, which conveys to the lover of the Orient a subtle message of beauty. These long rows of woolen knots, made by skillful hands in an Eastern workshop, evoke the magic of the Persian spring with its clear sky and gay flowers, whose charm Omar Khayyám, Hafiz and the other great poets of Iran never weary of praising.

R. M. RIEFSTAHL, PH.D.

SALE FRIDAY EVENING, JANUARY 28th
AT EIGHT-FIFTEEN

FIFTH SESSION

LOTS 586-682

CHINESE AND JAPANESE PAINTINGS

LOTS 586-610

- 586 BUDDHISTIC PAINTING JAPAN, TOKUGAWA PERIOD
A group of thirteen Bodisattvas under a canopy on sky blue ground. Mounted on old brocade. Framed.

Height, 64 inches; width, 21½ inches.

- 587 MOUNTED PAINTING ON SILK

JAPAN, ASHIKAGA PERIOD

Representing a Buddhistic divinity of death (Tara?) in a red halo under an elaborate canopy. The goddess is six-armed and of fierce expression. She is seated on a lotus throne. Mounted on fine old silk. Framed.

Height, 63½ inches; width, 22 inches.

- 588 BUDDHISTIC PAINTING ON SILK

JAPAN, KAMAKURA OR ASHIKAGA PERIOD

Representing a group of eleven Bodisattvas and other Buddhistic divinities. Sombre colors and gold on black background. Mounted on old brocade mat. Framed.

Height, 48 inches; width, 19½ inches.

- 589 PAINTING ON COTTON CLOTH

THIBET, 17TH-18TH CENTURY

Representing a group of Bodisattvas, demons, etc., in vivid colors. Mounted on old silk brocade. Framed.

Height, 36 inches; width, 22 inches.

- 590 UNKNOWN ARTIST CHINESE SCHOOL. MING PERIOD
Figure of Mi Doo. Represented as an old man with white beard and bald head, wearing a red gown patterned in gold. On paper; mounted on silk as a kakemono.

Height, 26¼ inches; width, 14 inches.

591 BUDDHISTIC PAINTING ON SILK

JAPAN, KAMAKURA PERIOD

A Buddhistic divinity seated on a lotus throne above a row of five minor divinities in round medallions seated in the clouds. A composition of rare dignity, enhanced by the somber colors with touches of gold. Framed.

Height, 62½ inches; width, 22 inches.

592 UNKNOWN ARTIST CHINESE SCHOOL. LATE MING PERIOD

Painting of Kuan Yin. The goddess seated on a bank of leaves, clad in flowing robes, and holding a rosary. Mounted as a kakemono on silk.

Height, 28 inches; width, 21½ inches.

593 ATTRIBUTED TO KWOH MING

CHINESE SCHOOL. 16TH-17TH CENTURY

"Striking the Drum Makes the Flowers Bloom." A Chinese commentator says about this picture: "A group of Court ladies with good looking clothes. They are striking the drums and making the flowers in blossom. It is said an interesting story of the Tang dynasty." Mounted on silk as a kakemono.

Height, 79 inches; width, 21½ inches.

594 UNKNOWN ARTIST

KOREAN SCHOOL. 15TH-16TH CENTURY

Buddha in Meditation. Seated on an elaborate throne, in gold and red, with touches of light blue, surrounded by a double flaming halo, a canopy with floating ribbons above. On silk; framed. (*From the Alphonse Kann coll., Paris.*)

Height, 66 inches; width, 33 inches.

595 UNKNOWN ARTIST CHINESE SCHOOL. MING PERIOD

Portrait of an elderly Woman. Typical ancestral portrait of the Ming period of extraordinary expression. Fine color harmony of the wide sea green garment and the tone of the old silk. Mounted on silk as a kakemono.

Height, 31 inches; width, 17 inches.

596 PAOU TZE

CHINESE SCHOOL. MING PERIOD

Watching the Larks. Singing larks hover about an ancient tree. Two great scholars interrupt their profound conversation and enjoy gazing at the singing birds. Mounted as kakemono on silk.

Height, 40 inches; width, 25½ inches.

- 597 SENG CHOW CHINESE SCHOOL. MING PERIOD
Homeward. A group of old pine trees overshadow the mossy rocks from behind which emerges a lonely traveler on his way home. Mounted as kakemono on silk.

Height, 30½ inches; width, 29½ inches.

- 598 KAO CHIEN LUNG CHINESE SCHOOL. 18TH CENTURY
Cranes Under a Peach Tree. A symbolic painting of longevity, the cranes standing on a rock on the seashore among peonies in the shade of a gnarled peach tree. Mounted as a kakemono on silk.

Height, 75 inches; width, 40 inches.

- 599 UNKNOWN ARTIST

CHINESE SCHOOL. SUNG STYLE, MING PERIOD
A Lonely Mountain Pass. High rocks tower over the narrow mountain pass. Old, mossy pine trees stretch their twisted arms menacingly toward the lonely travelers. Hidden among rocks and trees, a forlorn monastery; but farther away is the meditating hermit in his grotto. Mounted as kakemono on silk.

Height, 62½ inches; width, 30¾ inches.

[SEE ILLUSTRATION]

- 600 UNKNOWN ARTIST AFTER A TANG MASTER

CHINESE SCHOOL. SUNG OR YUAN PERIOD
Sacred Lotus. A pond with a group of sea roses, water lilies and lotus, the leaves of beautiful design, contrasting with the large rose and white petals of the flowers. Kakemono on silk; Japanese mounting.

Height, 62 inches; width, 22 inches.

- 601 WEN TSIEN MING CHINESE SCHOOL. MING DYNASTY
Portrait of the Artist. In a blue robe, with neat white collar and a black cap, the artist is represented seated under a pine tree, the symbol of longevity. An admiring servant brings an antique bronze vase with pink peonies toward the artist. Is it necessary to add that the artist was a probationer of Hanlin College? Nevertheless, the painting is of remarkable quality. Mounted as kakemono on silk.

Height, 45 inches; width, 18¾ inches.

602 ATTRIBUTED TO LING CHEN

CHINESE SCHOOL. SUNG PERIOD

Cranes Under a Blossoming Plum Tree. Painting of delicate hues mellowed down by age. A group of seven cranes wading in the shallow water. The pink blossoms of the plum tree are overshadowed by the branches of a weeping willow. Mounted as kakemono on silk.

Height, 69½ inches; width, 40 inches.

603 UNKNOWN ARTIST CHINESE SCHOOL. SUNG PERIOD

Winter Travellers. The gnarled trees twist their bare branches high into the air. The tired traveller on his horse goes slowly up the rocky mountain path. His servant, shivering with cold, follows behind on foot. High up, on the summit of the mountain, a roof rises. On silk. Mounted on brocade; framed. (*From the Sir Hugh Lane coll.*)

Height, 57 inches; width, 21½ inches.

604 KANG TZE

CHINESE SCHOOL. MING DYNASTY

The Stream in the Mountain Valley. High peaks screen the mountain valley with its lonely temple from the busy plain. A rivulet leaps foaming from rock to rock. Grown up, and down in the plains, it will carry its burden like everybody else. Few are wise. Only the sage in his remote pavillion understands the deep meaning of rocks, mountain streams and trees. The artist, Kang Tze, greatly excelled in painting landscape and human figures. Mounted as a kakemono on silk. (*From the Sir Hugh Lane coll.*)

Height, 69 inches; width, 36 inches.

605 UNKNOWN ARTIST

CHINESE SCHOOL. SUNG PERIOD

A Pair of Pheasants. Above a brooklet a pair of silver pheasants are perched on a gnarled old plum branch with sparse blossoms. To the left a camelia with deep red flowers. Very fine draftsmanship. Mounted as kakemono on silk.

Height, 64½ inches; width, 39½ inches.

606 UNKNOWN ARTIST

CHINESE SCHOOL. SUNG PERIOD

Deer Among the Rocks. Two deer are standing to the right of the picture. White lilies of very delicate design in the foreground. Rocks with peonies and bamboo twigs in the rear, overshadowed by an old gnarled tree. To the left, a brook falls

in cascades. In the sky, a magpie is pursued by a hawk. Beautiful soft tonality. On silk; framed. (*From the Sir Hugh Lane coll.*)
Height, 73 inches; width, 27 inches.

607 FOLLOWER OF CHAO MENG FU

CHINESE SCHOOL. YUAN PERIOD

The Horse of the Emperor. An attendant in white flowing robes leads a black stallion of the Mongolian type. Painting of remarkable quality. On paper; beautiful old Japanese kake-mono mounting. (*From the Sir Hugh Lane coll.*)

Height, 13 inches; width, 18 inches.

608 ATTRIBUTED TO CHAO CHIEN LI

CHINESE SCHOOL. MING PERIOD

Makemono Scroll: The Charming Outskirts of a City. A charming vista of mountains, high piled rocks, a lake, and pleasant hollows where pagodas nestle. Boats are upon the lake. To the right we see workers and travellers returning homeward, while the dwellers in the valley sit on their porches. High above all, rise the sea green mountains and the strangely piled rocks. On silk.

Height, 13 $\frac{1}{8}$ inches; length, 7 feet 7 $\frac{3}{4}$ inches.

609 CHU YIN

CHINESE SCHOOL. MING PERIOD

Makemono Scroll: Visiting the Subject Barbarians. The first Tang emperor is paying a stately and impressive visit to the Western barbarians. Riding in his chariot of state, and accompanied by a retinue of courtiers mounted and on foot, he advances with waving banners, while a courier goes before him over the bridge. In the distance the barbarians await the emperor. On silk. (*From the collection of Sir Edmund Backhouse, Bart.*)

Height, 11 inches; length, 8 feet $\frac{1}{2}$ inch.

610 SHOGETSU

JAPANESE SCHOOL. 17TH CENTURY

The Lord Tiger. A remarkable expression of power and ferocity, executed in bold and impressionistic technique. The sweep of the tail, the strangely glaring eyes, and the remarkable sweeping lines in the posture of the body, unite to create a composition of almost unique power. Signed to the lower left. Framed. Paper.

Height, 5 feet 2 $\frac{1}{2}$ inches; width, 5 feet 1 inch

[SEE ILLUSTRATION]

JAPANESE SCREENS

LOTS 611-615

- 611 TWO-FOLD KANO SCREEN JAPAN, ABOUT 1650
Gold background adorned with white, brown and pink chrysanthemums. Each panel is pierced in the center with a black lacquer window frame with a curtain of split bamboo. In olden days such screens were used by the court ladies who wished to watch ambulant performers. Such performers might be permitted to offer their entertainments in the outer hall of a mansion, the ladies watching them from behind the screen.
Height, 5 feet 7 inches; width, 3 feet 1 inch.
- 612 ATTRIBUTED TO KANO SANRAKU JAPANESE SCHOOL, ABOUT 1600 A.D.
Two-fold Screen. Rolls of precious gold brocades are scattered upon the ground in colorful confusion. Bird, lotus and diaper pattern show the most famous types of Japanese weaves.
Height, 60 inches; width per panel, 29½ inches.
- 613 ATTRIBUTED TO SOGA JASOKU JAPANESE SCHOOL, ABOUT 1470-80
Six-fold Screen: Mountain Village in Winter. Far-away, snow-capped mountains vanish in the haze. Gabled roofs and pine trees appear here and there in the mist. There is not a ripple on the surface of the freezing pond. The hoar-frost bends the reeds on the bank of the lake. Travellers wander homeward, shivering in the loneliness and the cold.
Height, 5 feet 9 inches; width per panel, 2 feet.
[SEE ILLUSTRATION]
- 614 FOLLOWER OF SOTATSU JAPANESE SCHOOL. 17TH-18TH CENTURY
Six-fold Screen: Chrysanthemums in Winter. In the garden are chrysanthemums, rose-colored, white and red. They stand against the last blue sky of autumn and the silver gray clouds, forerunners of the winter to come. (*From the Yamanaka coll.*)
Height, 67 inches; width per panel, 22½ inches.

615 UNKNOWN ARTIST

JAPANESE SCHOOL. 16TH-17TH CENTURY
Six-fold Screen: The Bamboo Grove. The slender stems of a young bamboo grove on silver ground fill the right part of the screen with their delicate foliage, which is enlivened by a flock of gay sparrows. Colorful mounting of jade-green, old silver brocade and orange-red lacquer. (*From the Yamanaka coll.*) *Height, 67 inches; width per panel, 24 inches.*

BYZANTINE IKONS

LOTS 616-635

616 IKON OF THE VIRGIN AND CHILD

GREEK, 16TH-17TH CENTURY
 A charming little picture, combining Byzantine tradition with the Italian high Renaissance. The rich colors are brought out effectively on the golden background. The sweet expression of the Madonna's face shows the influence of the Italian Renaissance. On panel. *Height, 9 inches; width, 6¾ inches.*

617 IKON

EARLY RUSSIAN
 Nine compositions showing, among others, the Virgin and Child, Christ in Purgatory, St. George and St. Michael. On panel. *Height, 13½ inches; width, 11½ inches.*

618 IKON OF ST. NICHOLAS GREEK, 17TH-18TH CENTURY

In a gorgeously sculptured and gilt frame, the saint in the garment of an orthodox priest, seated on a golden throne. On panel. *Height, with frame, 27 inches; width, 20½ inches.*

619 IKON OF A MALE SAINT GREEK, 17TH-18TH CENTURY

A gorgeous harmony of Oriental colors, blending green, blue, gold, orange and deep red. The saint with long white beard in the costume of a priest of the orthodox church, is standing on an unwillingly vanquished devil. On panel.

Height, 15¾ inches; width, 11½ inches.

620 IKON

EARLY RUSSIAN
 In the middle the Ascension of the Lord, surrounded by twelve other compositions illustrating the life of the Christ, the Apostles, and the Virgin. Deep red, olive green and orange. On panel. *Height, 12½ inches; width, 10 inches.*

- 621 GREEK IKON OF THE SAVIOR GREEK, 16TH CENTURY
Strange, mystic expression. Harmony of olive green, gold and russet. On panel. *Height, 10½ inches; width, 9 inches.*
- 622 IKON OF THE VIRGIN RUSSIAN, 17TH-18TH CENTURY
Richly brocaded robe. Harmony of old gold on russet brown. On panel. *Height, 15¾ inches; width, 13 inches.*
- 623 IKON OF THE MADONNA AND CHILD
RUSSIAN, 18TH CENTURY
The entire painting covered with hammered and partly gilt silver. On panel. *Height, 10½ inches; width, 8¼ inches.*
- 624 IKON OF A FEMALE SAINT BYZANTINE
Probably St. Helena, in a solemn heiratic attitude. Dark olive brown, gold and deep orange. On panel. Fine specimen (but damaged). *Height, 12 inches; width, 9¾ inches.*
- 625 IKON EARLY RUSSIAN
A group of eight saints, some of them in Greek priests' robes, with large gold medallions on deep red ground, worshipping the Savior, who appears in the clouds. On panel. *Height, 13½ inches; width, 12 inches.*
- 626 IKON OF MADONNA AND CHILD EARLY RUSSIAN
Gorgeous combination of rich shades of gold, red and russet brown. On panel. *Height, 14½ inches; width, 12 inches.*
- 627 PRIMITIVE GREEK IKON OF MADONNA AND CHILD
Russet brown, deep red and old gold. Severe in color and outline. On panel. *Height, 12 inches; width, 10½ inches.*
- 628 PRIMITIVE IKON OF MADONNA AND CHILD
EARLY RUSSIAN
Singular sketchy treatment. Brown and black with touches of pale yellow and orange. Gorgeous barbarous effect. On panel. *Height, 12¼ inches; width, 11¼ inches.*
- 629 IKON OF ST. JOHN THE BAPTIST
RUSSIAN, 17TH CENTURY
Strange harmony of brown and gold, the saint holding the chalice of the Eucharist in his left hand. On panel. *Height, 12½ inches; width, 10½ inches.*

630 IKON OF THE VIRGIN AND CHILD

BYZANTINE, 15TH CENTURY

A beautiful harmony of deep purple and red with gold on blackish brown. On panel.

Height, 12 inches; width, 10½ inches.

631 IKON OF THE VIRGIN AND CHILD

GREEK, 16TH CENTURY

Solemn Byzantine style. Deep red brown and golden tones. The light turquoise and orange border accentuates the Oriental note. On panel.

Height, 11½ inches; width, 10 inches.

632 IKON OF THE MADONNA AND CHILD

RUSSIAN, 18TH CENTURY

The picture covered with heavy silver and silver gilt ornamentation, leaving free only face and hands of Madonna and Child. The silver covering very skillfully hammered and engraved with floral patterns. On panel.

Height, 12 inches; width, 10½ inches.

623 IKON OF THE MADONNA

GREEK, 17TH-18TH CENTURY

Somber harmony of the purplish brown drapery and the old gold background with touches of deep red on panel.

Height, 12½ inches; width, 10½ inches.

634 IKON OF THE MADONNA AND CHILD

RUSSIAN, 17TH CENTURY

Beautiful harmony of old gold, brown and deep reddish tones. Great simplicity of line and conception in the Byzantine spirit. On panel.

Height, 14 inches; width, 11 inches.

635 IKON OF THE MADONNA AND CHILD

RUSSIAN, 18TH CENTURY

The simple silhouette of the Madonna and Child in black and russet on gold ground. Painted on canvas, framed.

Height, 17 inches; width, 11 inches.

GOTHIC SCULPTURES

LOTS 636-667

636 MADONNA AND CHILD

GERMAN, RHENISH, LATE 15TH CENTURY

An interesting wooden sculpture of naive, primitive character. The head of the Madonna is slightly bent to the right. The Virgin holds the Child on her lap with her left arm, the right one being stretched out. Seated on a throne and clad in a red robe and blue cloak. (*From the H. Satzka coll., Vienna.*)

Height, 38 inches.

637 WOODEN SCULPTURE

GERMAN, 15TH CENTURY

The Virgin seated, holding on her lap the Christ child. The garments of Virgin and child gilded with remainders of tracery indicating the textile pattern. (*From the H. Satzka coll., Vienna.*)

Height, 37½ inches.

638 WOODEN STATUE

RHENISH, ABOUT 1400

The Virgin seated on a throne, holding in her left arm the child, which is represented in vivid attitude. The Virgin is crowned and is clad in ample flowing garments which broaden in a beautiful drapery at her feet. Round base.

Height, 35 inches.

639 WOODEN STATUE

GERMAN, ABOUT 1500

The pieta: The Virgin holding the dead body of the Saviour on her lap. Primitive naive treatment. The Virgin clad in a blue robe and blue and green mantle. Octagonal base. (*From the H. Satzka coll., Vienna.*)

Height, 32 inches.

640 WOODEN STATUE OF THE VIRGIN

SCHOOL OF AVIGNON, 15TH CENTURY

Primitive sculpture, showing an interesting mixture of Italian and French characteristics. The large blue mantle forms a kind of halo around the Madonna figure. (Damaged.) (*From the collection of Commendatore Pietro Stettiner, Rome.*)

Height, 36 inches.

641 STATUE OF A FEMALE SAINT

GERMAN, LATE 15TH CENTURY

A charming specimen of German art of the late Middle Ages. The saint in the dress of the period—a grey blue bodice and a large cloak, which was formerly gilt. Her face has a naive expression and is surrounded by long wavy strands of hair. She holds a book in the right hand. (The left arm and the lower part of the garment are missing.) Linden wood. (*From the H. Satzka coll., Vienna.*) Height, 35½ inches.

642 WOODEN STATUE OF A FEMALE SAINT

GERMAN, ABOUT 1550

The severe straight lines of the drapery give a strong and architectonic character to this sculpture. The saint wears the dress of a nun. The drapery of hood and bonnet is particularly well rendered by the sculptor. She holds a book in her right hand, the left one is missing. (Damaged.) (*From the H. Satzka coll., Vienna; acquired in Wunderkingen, Wurtemberg.*) Height, 36 inches.

643 WOODEN STATUE OF THE VIRGIN (FRAGMENT)

FLEMISH, ABOUT 1500

Beautiful sculpture of excellent quality. The composition shows an excellent feeling for rhythm and proportion. On her right knee the Virgin holds the Child, which is represented in lively movement. Floating draperies complete the unity of the composition. Height, 21 inches.

644 WOODEN STATUE OF A SAINT

RHENISH, LATE 14TH CENTURY

Probably one of the Kings of the Adoration. A naive charm emanates from this simple primitive sculpture. The king crowned with a bonnet shaped crown has the features of a youth, the face surrounded by curly hair. His right arm is raised, while the left hand holds the large blue coat which is thrown around his shoulders. Wooden stand. (*From the H. Satzka coll., Vienna.*) Height (with stand) 46 inches.

- 645 WOODEN STATUE NORTHERN FRANCE, 14TH CENTURY
The Virgin and Child. The Virgin seated on a throne wears a crown with flowing veil. She holds the Child on her lap with her right arm. The right arm stretched out. (Damaged.) The draperies falling in soft flowing folds. (*Alphonse Kann coll., Paris.*) Height, 34 inches.

- 646 THE RESURRECTION OF THE CHRIST
GERMAN TYROL, ABOUT 1450
Low relief in wood. Christ in the attitude of benediction walking out of the tomb, surrounded by the sleeping Roman soldiers, who are represented according to the realistic spirit of the time, in armor and dress of the early 15th century. The gestures are naive, the expressions of the faces strong and fierce, but the abbreviated style of the artist shows a perfect mastery in the handling of the sculptor's tools. Old polychromy. The spirit of this work is far from that of our times, yet a strong personality emanates from it. (Damaged.) (*From the H. Satzka coll., Vienna. Purchased in the vicinity of Brixen, Tyrol.*) Height, 27 inches.

- 647 POLYCHROMED WOODEN SCULPTURE
NORTHERN ITALIAN, 16TH CENTURY
Important piece in excellent state of preservation. St. Ann with St. Mary and the Christ Child. St. Ann with veiled head, in flowing robes, leading St. Mary, represented as a child, by her left hand, while she holds the Christ Child on her right arm. Powerful sculpture in the spirit of the High Renaissance. (*From the H. Satzka coll., Vienna.*) Height, 48 inches.

[SEE ILLUSTRATION]

- 648 GOD THE FATHER WITH CHRIST ON THE
CROSS GERMAN TYROL, ABOUT 1500
A remarkable sculpture, combining Northern realism with Southern rhythm of line. A strange mysticism emanates from this great work. God the Father is represented with an expression of eternity, in direct front view, holding the cross with the Savior. The drapery grandiose in its simplicity. The old polychromy remains in part. Low relief in apple or pear wood. (*From the H. Satzka coll., Vienna.*)

[SEE ILLUSTRATION] Height, 29½ inches.

649 WOODEN STATUE OF THE VIRGIN

GERMAN, 14TH CENTURY

A beautiful drapery with traces of old polychromy, the head with crown and veil. (Arms missing; nose damaged.) (*From the H. Satzka coll., Vienna.*) *Height, 37 inches.*

650 WOODEN SCULPTURE

ITALIAN, 16TH CENTURY

Style of Antonio Begarelli (1497-1565). Representing a female saint in red gown with blue robe falling in loose folds from the shoulder. (*From the H. Satzka coll., Vienna.*)

Height, 37 inches.

651 WOODEN SCULPTURE

FLEMISH, 16TH CENTURY

Representing the three Marys at the Tomb. Fine composition in the style of the Northern Renaissance. Oak wood. (*From the coll. of St. Mary's Priory Manor, Prittwell, England.*)

Height, 20 inches; width, 12 inches.

652 WOODEN STATUE OF ST. GEORGE

GERMAN, LATE 16TH CENTURY

The saint with the helmet of a 16th century warrior is spearing the dragon which spits at the saint. St. George is riding on a quaint massive horse. The strange naiveté of his composition makes its charm.

Height, 23 inches.

653 HEAD OF AN ANGEL

ITALIAN, 15TH CENTURY

Walnut. Very fine carving, polychromed and gilded. The youthful, beautiful head of the angel is surrounded by flowing curls. Fine specimen of the early Renaissance period. (*From the Alphonse Kann coll., Paris.*) Red velvet stand.

Height, 8½ inches.

654 WOODEN RELIEF

GERMAN, 14TH CENTURY

Statue of an apostle in low relief. Linden wood covered with old polychromy. A bearded man with long hair, clad in flowing garments which show the soft folds characteristic of the Gothic style of the fourteenth century. Fine harmony of lines and delicate polychromy. (*From the H. Satzka coll., Vienna.*)

Height, 28 inches.

655 WOODEN STATUE OF ST. JAMES

SPAIN, 15TH CENTURY

The famous sanctuary of St. James (San Jago) was at Compostella in Galicia, Spain. It was a place of pilgrimage for people all over Europe. The present sculpture represents the national saint of Spain with the pilgrim's hat, holding a book in his left, and a staff in his right hand. Strong realism in the sculpture of the face and the amply folded draperies show the influence of Flemish art. As usual in Spain, the wooden body of the statue is covered with canvas on which the polychromy is applied.

Height, 61 inches.

656 WOODEN RELIEF

FLEMISH, EARLY 16TH CENTURY

Christ among the doctors in the Temple. An interesting sculpture with old polychromy, combining the realism of the late Gothic period with the rhythm of the northern Renaissance. We find exactly the same types on the Flemish tapestries and paintings from the same period. (*From St. Mary's Priory Manor coll., Prittlewell, Eng.*)

Height, 25 inches.

657 WOODEN SCULPTURE

GERMAN, LATE 15TH CENTURY

An excellent and characteristic work of the late Gothic period in Southern Germany. St. John, the Baptist, in a large red cloak with characteristic Gothic folds, and with the camel's hair shirt, holding the Gospels with the symbolic Lamb in his left hand. His head with curly hair and beard shows the emaciated austerity of the saint and combines religious fervor with stark realism. Excellent quality. (*From the H. Satzka coll., Vienna.*)

Height, 39 inches.

[SEE ILLUSTRATION]

658 WOODEN STATUE OF ST. PETER

GERMAN, LATE 15TH CENTURY

An excellent realistic work. Realistic expression of quiet energy. The black coat combined with the golden mantle gives a fine color effect. St. Peter is holding the symbolic key and an open book. (*From the H. Satzka coll., Vienna.*)

Height, 27½ inches.

659 WOODEN STATUE OF ST. PAUL

GERMAN, LATE 15TH CENTURY

A charming piece of expressive realism. A prosperous burgher of the 15th century in blue dress and red cloak has posed for the apostle who is represented in the attitude of benediction, holding the Gospels in his left hand. (*From the H. Satzka coll., Vienna.*) *Height, 25 inches.*

660 WOODEN SCULPTURE

GERMAN, ABOUT 1500

This little masterpiece must be the work of a Southern German artist. It reveals accomplished mastery of the treatment of the face and body of the boy, as well as of the draperies. It probably represents an angel with raised arms, which formed the base of a pulpit. (*From the H. Satzka coll., Vienna.*) *Height, 23 inches.*

661 WOODEN STATUE OF THE VIRGIN

GERMAN, ABOUT 1500

Beautiful specimen of Southern German art. The Virgin wears a golden crown and holds a golden scepter in her left hand, while her right arm supports the Christ child, who, in expressive attitude, holds forth the globe of the world in one hand. The Virgin wears a red gown with draped over mantle of blue and gold. She is standing upon the crescent moon. (*From the H. Satzka coll., Vienna.*) *Height, 46 inches.*

[SEE ILLUSTRATION]

662 WOODEN STATUE OF THE VIRGIN

NORTHERN SPAIN, 13TH-14TH CENTURY

A naive work from the early time of the "reconquista." The straight lines of the composition, the stiff attitude of the Virgin and the child on her lap shows the influence of French Romanesque art (Auvergne) on the art of Christian Northern Spain, whose people at that time were striving to expel the Moors from the country. Soft wood covered with canvas and rich polychromy with gold. *Height, 34½ inches.*

[SEE ILLUSTRATION]

663 STATUE OF AN ANGEL

UMBRIA, ITALY, 14TH CENTURY

Istrian limestone. The Angel, from a group of the Annunciation. The figure has curly hair, the hands folded over the breast, and pronouncing the words of the Ave Maria.

Height, 34 inches.

664 STATUE OF THE VIRGIN

UMBRIA, ITALY, 14TH CENTURY

Istrian limestone. From a group of the Annunciation. The Virgin clad in garments with flowing draperies. She is in an attitude of religious ecstasy, listening to the words of the Angel.

Height, 34 inches.

665 STATUE OF THE VIRGIN

CHAMPAGNE, FRANCE, 14TH CENTURY

Limestone. Graceful figure, a characteristic work of the school of Champagne, with the soft flowing robes. The body in a bold movement of *contra posto*, supporting the weight of the child. (*From the Alphonse Kann coll., Paris.*)

Wooden stand. Height, 27 inches.

[SEE ILLUSTRATION]

666 STATUE OF THE VIRGIN AND CHILD

ITALY, 14TH-15TH CENTURY

An Italian primitive in sculpture. Surprising and strange at the first glance, this sculpture attracts by its well balanced distribution of masses and its sonorous polychromy, which is of course reminiscent of the primitive painters of the early Florentine and Sienese schools. The head of the Virgin simply draped; she wears a robe of dark bluish green; the dress of the Child deep red. (Damaged.) (*R. Bellini coll., Florence.*)

Height, 24 inches.

667 BURGUNDIAN SCHOOL

FRENCH, 15TH CENTURY

Female Saint. A figure of naive power. The bowed head is remarkably expressive of resignation and sorrow. The long, waving hair falls below the waist, two locks resting upon the mantle in front. The loose, draped over garment, which almost covers the dress, is looped up over the left arm. The tightly

fitting bodice is partly visible in front. (The arms broken.)
Rare and interesting specimen. (*From the Alphonse Kann
coll., Paris.*) Limestone. *Height, 28½ inches.*

EUROPEAN SCULPTURES AND PAINTINGS

LOTS 668-682

- 668 MINO DA FIESOLE FLORENTINE SCHOOL, 1400-1485
Head of Saint John the Baptist. White marble. The Saint
is shown as a bearded young man, the mouth slightly opened,
the eyes looking upward. Remarkable life-like expression and
attitude. Wooden base. (*From the Stefano Bardini coll.,
Florence.*) *Height, 10½ inches.*

- 669 BUST OF AN AMORINO ITALIAN, 15TH CENTURY (?)
Style of Donatello. The charming head of the youth slightly
inclined to the left and surrounded by curly hair that is
gathered by a ribbon and tied into a knot on top of the head.
Made of an alloy of copper, lead and zinc. Fine greenish
patina. On red marble stand. *Height (with stand), 14 inches.*

[SEE ILLUSTRATION]

- 670 ATTRIBUTED TO GAGANINO OF MESSINA
SOUTHERN ITALIAN SCHOOL, 15TH CENTURY
Wooden Sculpture: Christ on the Cross. A remarkable work
with old polychromy. This is not the tortured Christ of the
average crucifix; the genius of the early Renaissance who
carved this figure has succeeded in imbuing the features with
grave tenderness. The agony of the cross is forgotten in the
joy of giving life to humanity. The lines of the limbs are fine
and expressive; the modeling of the body is austere, but not
ascetic and is in perfect harmony with the youthful beauty of
the head. *Height, 4 feet 5 inches.*

[SEE ILLUSTRATION]

- 671 ANTONIO ROSSELLINO ITALIAN SCHOOL, 1427-1490
Marble Relief Plaque of Virgin and Child. Rectangular tablet, modeled in high relief with a three-quarter-length figure of the Virgin, who is seated and holds the Christ Child in her lap with both hands. She wears a full gown with rounded neck and an over-mantle falling from the shoulder in graceful folds. The Child is partially draped. Background of clouds and angels' heads. Composition of exquisite rhythm and harmony of line. Elaborately carved Renaissance frame, painted in gold, green and blue.

Height, 26¾ inches; width, 19 inches.

[SEE ILLUSTRATION]

- 672 UNKNOWN MASTER FLORENTINE SCHOOL, ABOUT 1450
In the center of the painting the Virgin with hands clasped in adoration and holding the undraped Christ Child on her lap. Above her, to the right and left, hover two angels, with hands also clasped in adoration. The red gown of the Virgin is almost covered by a dark patterned cloak, falling at her feet in ample folds, while above the golden and red tones of the background and in the figures of the angels, form a striking contrast. Above the painting three Gothic niches with figures of saints. Panel.

Height, 24 inches; width, 14½ inches.

- 673 UNKNOWN MASTER
FLORENTINE SCHOOL, MIDDLE OF 15TH CENTURY
The Crucifixion. On a background of tarnished gold, the Christ on the Cross. On either side the Virgin Mary and St. John. Beautiful tonality of subdued tempera colors. Carved Gothic frame. Panel. (*From the H. Satzka coll., Vienna.*)

Height, 15½ inches; width, 10½ inches.

- 674 FOLLOWER OF NICCOLO DA PALMEZZANO
ITALIAN SCHOOL, EARLY 16TH CENTURY
The Virgin with Saints. The Virgin seated in the center of the composition in a red robe and blue mantle, holding the Christ Child on her lap. The Child holds a carnation in its hand and looks to the left toward St. Joseph, who stands in quiet contemplation, leaning on a staff. His robe is bluish green, his mantle brown. To the right stands St. Barbara, in a purple robe with deep red mantle, holding in her hands the palm of

the martyr and her attribute, the wheel. On both sides two Renaissance pilasters, between which a landscape and blue sky appear. Simple, quiet and dignified composition, reminding one of the style of Perugino. (*From the H. Satzka coll., Vienna.*) Canvas.

Height, 46¼ inches; width, 32 inches.

[SEE ILLUSTRATION]

675 UNKNOWN ARTIST

GERMAN SCHOOL, LATE 16TH CENTURY

The Mocking of the Christ. A grewsome night scene. In the center of the picture the Christ seated with an expression of immense suffering. To the right, and behind the Christ, warriors and other people in the vari-colored garb of the 16th century, mocking and jeering at the Savior. To the right stands a high priest with the expression of scornful self-satisfaction. To the right, in the rear, a window of the dungeon, through which the cold and cruel light of the moon is seen. (*From the H. Satzka coll., Vienna.*) Panel.

Height, 29 inches; width, 41 inches.

676 SMALL RELIQUARY SHRINE

GERMAN, LATE 15TH CENTURY

Charming frame with delicate wooden carving, showing in the upper register five female saints; in the lower register, on the outside of the wings, eight saints, among them St. Hilary, St. Felix, St. Regula, St. Martin, St. Vincentius and others. On the inside of the wings the Death of the Virgin and a scene from the Story of the Apostles. The central panel with ornamental gilding, forming a receptacle for relics. Probably the predella for a larger painting. Exhibited at the Manchester Art Treasures of 1857 and 1878 and at the South Kensington Museum in 1882-3. (*From the H. Satzka coll., Vienna.*)

Height, 8 inches; width, 13 inches.

677 PAINTING ON GOLD GROUND

SIENESE SCHOOL, EARLY 15TH CENTURY

Saint Barbara, with the crown of the martyr, holding in the right hand the palm, in the left the wheel, her attribute. Her head slightly bent to the right, framed by reddish wavy hair.

The saint is clad in a greenish garment trimmed with black embroidery. Beautiful mellow colors enhanced by the gold background. (Cracked.) The top arched. (*From the collection of Commendatore Pietro Stettiner, Rome.*)

Height, 13½ inches; width, 10½ inches.

678 UNKNOWN ARTIST

FLORENTINE SCHOOL, EARLY 15TH CENTURY

The Head of the Savior. The Christ, looking straight forward with an expression of eternity, the right hand raised in the gesture of benediction, the left hand holding a book with the inscription "*ego sum lux mundi; via, veritas et vita*" (I am the light of the world, the way, the truth and the life). Gothic frame.

Height, 18¾ inches; width, 12 inches.

679 IKON: ST. MICHAEL AND ST. GABRIEL

GREEK, 15TH-16TH CENTURY

The two archangels are represented standing on a gold ground. Both are in Byzantine armor with flowing mantles over their shoulders. St. Michael to the left is holding a sword in his right hand and a scroll with Greek inscription in his left hand. St. Gabriel raises his right hand in a gesture of benediction, while his left holds a staff. In the upper middle the Christ in a gesture of benediction. The colors of this painting are very beautiful, showing an extraordinary range of orange, purplish and deep red colors, balanced against the tarnished gold and deep green. It is interesting to note the coloristic relation between these Byzantine paintings and Mohammedan miniature painting. Panel.

Height, 22½ inches; width, 17 inches.

[SEE ILLUSTRATION]

680 SCHOOL OF GENTILE DA FABRIANO

ITALIAN SCHOOL, EARLY 15TH CENTURY

Madonna with Saints. The painting on gold ground, divided by a slight relief in stucco into three Gothic arcades. The scene is represented on a flowery lawn, reminding one of the charming backgrounds of Gothic verdure tapestries. In the central arcade the Virgin with a sweet, childlike expression, the Christ Child on her lap. In front of her St. Barbara kneeling and playing with the Child. To the right, behind the

Madonna, a saint in the costume of the early 15th century, a red mantle lined with ermine, red breeches, a green furred velvet coat and broad golden girdle (St. Mauritius?). To the left St. John the Baptist holding a scroll and a symbolic cross in his hands. Modern frame. (*From the H. Satzka coll., Vienna.*) Panel. Height, 20½ inches; width, 31 inches.

681 MASTER OF THE DEATH OF THE VIRGIN
(JOOS VAN CLEEF)

LOWER RHENISH SCHOOL, EARLY 16TH CENTURY
Triptych. The arched central panel shows the Virgin seated before a table, supporting the Child with her left arm and in her right hand holding up a piece of apple, cut from the large section on the table before her. Her rich red silk mantle is heavily embroidered with gold and jewels, while a fillet of pearl ornaments binds her light hair which is drawn smoothly back from her forehead and falls over the front of the mantle. The undraped Christ Child, in expressive and lively attitude, reaches toward the piece of apple. The Virgin and Child are placed against a background of rich gold brocade, while to the right and left are glimpses of a charming landscape. The folding panel to the right shows the donors: a devout burgher's wife in black robe in the attitude of adoration and her husband in richly furred garment standing with open Bible. In warm rich coloring and in beauty of composition, this is an unusually fine example of the Lower Rhenish School. The outside of the folding panels painted in stone color, with the Annunciation. Panel. Height, 22 inches; width (three panels), 34 inches.

[SEE ILLUSTRATION]

682 LUCAS CRANACH THE ELDER

GERMAN SCHOOL, 1472-1553
Mother and Child. The Mother, whose eyes have an extraordinary expression of depth and solemnity, is seated with the Child upon her lap, her body turned slightly toward the left. A close-fitting cap almost covers the black hair, which is drawn severely back from the broad forehead. Her rich gown of deep red brocade, trimmed with red velvet, opens in front to reveal an under vestment of white silk, heavily embroidered in

red. The chubby Child is nude, save for a string of beads, and holds a large red apple in his right hand. The remarkable power of expression shown in this painting, aside from the masterly handling of details, leaves no doubt that this is a work by Cranach himself, and not by one of his pupils. Panel.

Height, 26 inches; width, 14½ inches.

[SEE ILLUSTRATION]

SALE SATURDAY AFTERNOON, JANUARY 29TH
AT TWO-THIRTY O'CLOCK

SIXTH SESSION

LOTS 683-824

ROMAN AND PERSIAN JEWELRY

LOTS 683-703

- 683 GOLD RING WITH ANTIQUE ROMAN AGATE
INTAGLIO
Circular stone with figure of a warrior on a chariot.
- 684 GOLD RING WITH ANTIQUE ROMAN AGATE
CAMEO
Representation of a walking lion. (Cameo repaired.)
- 685 SILVER RING WITH ANTIQUE ROMAN GNOTIC
INTAGLIO
Round stone with lion carving. (*From the Marlborough gem collection.*)
- 686 TURQUOISE RING IN ANTIQUE GOLD MOUNT-
ING SYRIA, ROMAN PERIOD
Heavy mounting with small circlet motives.
- 687 GOLD RING WITH ANTIQUE ROMAN AGATE
INTAGLIO
The intaglio with small figure and Greek inscription.
- 688 GOLD RING WITH ANTIQUE ROMAN AGATE
CAMEO
Head of Jupiter Ammon.
- 689 ANTIQUE ROMAN CARNELIAN INTAGLIO
WATCH CHARM
In modern gold setting. Full-length figure of Hercules.
- 690 GOLD RING WITH CAMEO
A delicate antique cameo set in a slender modern band of gold
with openwork mounting.

- 691 GOLD RING WITH ANTIQUE ROMAN GLASS
INTAGLIO SYRIA, ROMAN PERIOD
Antique hammered gold setting; cameo with Medusa head.
- 692 GOLD RING WITH GREEN GLASS
SYRIA, ROMAN IMPERIAL PERIOD
The mounting decorated with rings of filigree encircling small pieces of glass.
- 693 GOLDEN DIADEM AND HAIR RING
SYRIA, HELLENISTIC PERIOD
The hair ring a simple spiral (damaged); the diadem a flat sheet of gold with hammered S-shaped ornament.
- 694 PAIR OF GOLD EAR-RINGS AND A GOLD NECK-
LACE SYRIA, HELLENISTIC PERIOD
The ear-rings in the shape of bulls' heads in fine filigree work. The necklace a delicate chain of wrought gold wire with an attached snake in gold.
- 695 PAIR OF GOLD EAR-RINGS
RHAGES, PERSIA, 13TH-14TH CENTURY
Three globes in delicate filigree work strung on a hoop of gold wire with three small pearls and a small piece of turquoise. The stones at the top missing. Charming specimens.
- 696 GOLD EAR-RING IN THE FORM OF A LION
RHAGES, PERSIA, 13TH CENTURY
Charmingly executed in filigree work and with three drops of pearl and turquoise. Rare and interesting example of the Persian goldsmith's art.
- 697 GOLD EAR-RING IN THE FORM OF A LION
RHAGES, PERSIA, 13TH CENTURY
Mate to the preceding.
- 698 GOLD PENDANT WITH ROCK CRYSTAL SETTING
PERSIA, 13TH-14TH CENTURY
Flower and crescent shaped, set with white, green and red rock crystal of various sizes. Two drops of pink rock crystal and seed pearls. Very charming and unusual specimen.

699 PAIR OF GOLD FILIGREE EAR-RINGS

RHAGES, PERSIA, 13TH CENTURY

Very long, with ball and pear shaped drops suspended from the top and the bottom and the whole executed in very elaborate filigree work. (The stones missing.) Rare specimens.

Length, 8 inches.

700 PAIR OF GOLD AND PEARL EAR-RINGS

RHAGES, PERSIA, 13TH CENTURY

Full gold hoops with a large pearl above and below. Interesting and important specimens.

701 GIRDLE OF WOVEN AND TWISTED GOLD

RHAGES, PERSIA, 13TH CENTURY

The front in elaborate twisted and looped design. The main girdle of very closely woven gold wire. The clasps in filigree work. Very unusual specimen.

702 ENAMELLED SILVER CUP PLATED WITH GOLD

PERSIA, 19TH CENTURY

Elaborate peony scroll work with cranes, lotus flowers and hares in light colored enamel. (Enamel slightly chipped.)

Height, 3 inches.

703 GOLD PENDANT IN THE FORM OF A BIRD

PERSIA, 18TH CENTURY

Richly enameled in floral design and set with two emeralds (?), a rock crystal and a sardonyx. The wings and tail with drops of small pearls. The chain gold plated. Pendants of this type are illustrated in Henri René d'Allemagne's "Du Khorasan au Pays des Backhtiaris."

OBJECTS OF ART—EUROPEAN, MOHAMMEDAN
FAR EASTERN

LOTS 704-725

704 SILVER AQUAMANILE

FLEMISH OR GERMAN, 14TH CENTURY

In the form of a walking lion, with one paw uplifted. In the jaws a small round hole as outlet for water. On the neck a dragon-like animal as handle. (Damaged.) (*From the H. Satzka coll., Vienna.*) *Height, 3¾ inches; length, 4¼ inches.*

- 705 COPPER AQUAMANILE IN THE FORM OF A LION
FLANDERS, 14TH CENTURY
So-called Dinanderie. Strong, primitive workmanship, the body with short legs and tail twined around the back of the body. The mane engraved. The head with opening with hinged cover; the mouth with short pipe for spout. Large curved handle. (*From the H. Satzka coll., Vienna.*)
Height, 7½ inches; length, 6¼ inches.
- 706 BRONZE AQUAMANILE IN THE FORM OF A HORSE
FLANDERS, 14TH CENTURY
Interesting, primitive workmanship. Dark brown natural patina. The horse with saddle and bridle. The conventionalized tail joins the handle on the back. The head with opening for pouring in water. The mouth with spout. (*From the H. Satzka coll., Vienna.*) *Height, 9¼ inches; length, 9¼ inches.*
- 707 BRONZE AQUAMANILE IN THE FORM OF A LION
FLANDERS, 14TH CENTURY
So-called Dinanderie. Very fine dark brown patina. Vigorous modelling. The top of the head with hinged opening for pouring in water; the mouth with short pipe as spout. The upcurled tail meets the handle on the back. (*From the H. Satzka coll., Vienna.*) *Height, 8¾ inches; length, 7¼ inches.*
- 708 CARVED IVORY MINIATURE SHRINE
FRENCH, 13TH CENTURY
In the form of a Gothic arch. In the center Christ crucified, on either side Mary and Mary Magdalene sorrowing. Beautifully toned ivory, the figures in expressive primitive carving. (Slightly damaged.) *Height, 5 inches; width, 2¾ inches.*
- 709 SMALL ENAMELLED BOX OF SILVER, PLATED IN GOLD
FRENCH, 13TH CENTURY
Very fine workmanship and coloring. The cover with an angel bearing the Scriptures on a background of rich purplish blue accented by touches of red. The sides with conventionalized floral pattern in light and dark blue, red and green; the bottom with rosace medallion. (Bottom damaged.)
Diameter, 1¼ inches.

710 GILT BRONZE AND CHAMPLEVE ENAMEL
PROCESSIONAL CROSS

GERMAN, EARLY GOTHIC PERIOD, ABOUT 1300

The background elaborately wrought with all over floral pattern. The vertical axis of the cross surmounted by the figure of an angel with outspread hands; the center with Christ crucified, and the base with a soul in purgatory praying. The right arm with the figure of St. John; Mary of the left missing, and toward the center the two robbers in champleve enamel. The back also elaborately decorated. Quaint and primitive workmanship.

Height, 19¾ inches; length, 14 inches.

711 GILT AND ENAMELLED GLASS DISH

VENETIAN, 16TH CENTURY

Circular, on low circular foot. The outside bordered with a band of the scale pattern in blue, gold and red, the center of the dish decorated with a reclining doe in a landscape. Remarkable specimen. *Height, 3¼ inches; diameter, 14½ inches.*

712 GLASS DISH WITH ENAMELLED DECORATION

VENETIAN, 15TH CENTURY

Circular, on bell shaped foot. Deep blue, decorated in Oriental style with bird motives in light green and gold on reserved medallions. Made for export to Egypt. Rare and interesting specimen. (Base broken and repaired.)

Height, 7 inches; diameter, 8¼ inches.

713 RARE ARABIC GLASS CUP

EARLY MOHAMMEDAN, 8TH-10TH CENTURY

Manganese purple, with fine shadings into darker and lighter tones. Low, circular shape, the outside with shell-like corrugations. Very fine and rare specimen. (Slightly cracked.)

Height, 2½ inches; diameter, 4½ inches.

714 RARE GLASS PERFUME BOTTLE WITH ENAMELLED AND GILT DECORATION

INDIAN, 17TH-18TH CENTURY

Square, with short neck. The front and back with fine enamel painting in gold and colors; the sides and top with enamelled floral design. (Body broken and repaired; mouth broken.) Rare and important specimen.

Height, 5½ inches.

715 LARGE MAJOLICA DISH

FLORENTINE, LATE 15TH CENTURY

Very fine and interesting specimen. The center with vigorously executed scene showing the story of Hercules and Antaeus, after Pollainolo. The sides with bold rosaces formed by geometrical interlacings. Deep blue, green and yellow. (Repaired.) (*From the Cesare Detti coll., Rome*).

Diameter, 16 inches.

716 MAJOLICA PLATE FAENZA, ITALY, LATE 15TH CENTURY

Very charming decoration of a Botticellesque golden haired angel walking in a flowery meadow. She wears a green figured dress and a loosely flowing orange cloak. Strange trees with fan-like foliage grow on either side of her. Green, orange and blue, with touches of red. Important specimen. (*From Alphonse Kann coll., Paris*.)

Diameter, 13¼ inches.

[SEE ILLUSTRATION]

717 COPPER GILT MONSTRANCE

GERMAN, 16TH CENTURY

The upper part in the shape of a Gothic tabernacle with elaborate Gothic finials and arches. On top, the Christ on the Cross, below St. Nicholas with the two children. The foot with elaborate polygonal Gothic basis. Very rare and interesting specimen. (Slightly damaged.) (*From the H. Satzka coll., Vienna*.)

Height, 24 inches.

[SEE ILLUSTRATION]

718 COPPER GILT MONSTRANCE GERMAN, 16TH CENTURY

In the shape of a Gothic tabernacle, already intermingled with Renaissance elements. The top with the Christ on the Cross, the pelican, symbol of Mercy, six angels holding the instruments of the Passion, and the Virgin and Child in the "mandorla" standing on a crescent. Six-lobed Gothic basis. (*From the H. Satzka coll., Vienna*.)

Height, 27 inches.

[SEE ILLUSTRATION]

- 719 SILVER GILT CROZIER GERMAN, 14TH CENTURY
In the typical shape of a shepherd's staff with crooked top. The crook profusely decorated with Gothic finials and terminating in a relief composition: the Christ on the cross, with St. Mary and St. John on either side. The crook of the staff rises from a base in the shape of a hexagonal Gothic chapel in delicate perforated work. Below this a knob with raised ornaments which were formerly enamelled and bear the inscription "Jesus." Very important and interesting specimen.
Height, 17½ inches.
- 720 GOLDEN BUCKLE FRANCONIAN, MEROVINGIAN PERIOD
Circular shape, decorated with fine filigree decoration and "verroterie cloisonnée." Very remarkable specimen.
Diameter, 2¼ inches.
- 721 BRONZE STATUETTE ITALIAN, 16TH CENTURY
Statue of Venus, after the antique. She is represented standing, the upper part of the body nude, the lower part draped. Delicate graceful object, on basis of green marble. (*From the H. Satzka coll., Vienna.*)
Height, 12 inches.
- 722 PART OF A PAGE OF A KORAN PERSIA, 13TH CENTURY
Attributed to the famous calligrapher Yakut al Mostasemi, who worked under Hulagu Khan, the Mongol conqueror of the Caliphat. This page contains three lines of very beautiful Neskhi writing. The entire pages of the book, assuming six to seven lines of text, must have measured about 3 feet 4 inches by 5 to 6 feet. Similar pages were exhibited at the Grolier Club Exhibition, 1919, and are now in the Metropolitan Museum of Art.
Size: 28½ inches; width, 42 inches.
- 723 PART OF A PAGE OF A KORAN PERSIA, 13TH CENTURY
Same as the preceding. *Size: 28½ inches; width, 42 inches.*
- 724 WOODEN SCULPTURE JAPAN, ASHIKAGA PERIOD
The head of the Buddha, over life size. Partly polychromed, partly gilt on brown lacquer. The hair is gathered in a large knot above the circular diadem. Beautiful quiet contemplative expression.
Height, 23 inches.

725 LARGE CELADON PORCELAIN VASE

CHINA, SUNG PERIOD

Very massive specimen, the fine glaze and exquisitely executed relief decoration producing fine high lights and soft shadings of color. The globular body with gracefully twining peony sprays in scroll design. The high foot with vertical flutings. The tall cylindrical neck decorated with single peony sprays.

Height, 22 inches.

[SEE ILLUSTRATION]

IMPORTANT NEAR EASTERN TEXTILES

LOTS 726-734

726 LARGE APPLIQUE AND EMBROIDERED SPREAD

INDO-PORTUGUESE, 17TH CENTURY

The pattern probably re-appliqued long ago on fine slate blue damask. It consists of stripes of floral Renaissance scrolls with arabesque motives and singing birds intermingled with a great variety of polychrome flowers resembling those on old Indian rugs and printed cottons, the whole forming a gay array of manifold colors. Charming specimen. (*From the H. Satzka coll., Vienna.*)

Length, 10 feet 6 inches; width, 6 feet.

727 SPREAD OF SCUTARI VELVET

TURKEY, LATE 15TH-16TH CENTURY

Bold pattern of golden ogives with large gold flowers in the center on deep red velvet background. Gothic crowns and rosaces on the meeting points of the stems. One of the finest specimens of Turkish design of the period of Soliman the Great.

Length, 4 feet 4 inches; width, 3 feet 8 inches.

728 SPREAD OF SCUTARI VELVET

TURKEY, 16TH-17TH CENTURY

Background of white satin, the pattern in gold thread and strong red velvet pile. The border shows star medallions alternating with rosebud motives. The center with an all over pattern of red lozenges with palmetto leaves in gold.

Length, 5 feet; width, 4 feet.

- 729 SCUTARI VELVET SPREAD TURKEY, 16TH CENTURY
 Very fine specimen. The ground of deep red velvet covered with a bold pattern of circular medallions in silver brocading, combining the shape of the sun with that of the half moon, a well-known Turkish emblem. (Slightly damaged.)
Length, 59 inches; width, 31 inches.
- 730 REMARKABLE SILK BROCADE
 PERSIA, 16TH CENTURY
 Delicate harmony of olive green, old gold and black. Beautiful design of curved stems forming ogives executed in small peony scroll work and flowers, surrounding scalloped medallions with refined arabesque tracery. One of the best specimens of Persian designing. *3 feet 4 inches by 2 feet 1½ inches.*
- 731 CHURCH EMBROIDERY ARMENIA, 14TH-15TH CENTURY
 Very beautiful and harmonious coloring. Rectangular strip with nine arcades embroidered in satin stitch with the figures of the four Evangelists, other apostles, God the Father, the Resurrection and the visit of Christ into purgatory. Exhibited at the Exhibition of Asia Minor Textiles, Pennsylvania Museum, Philadelphia, 1919. Framed.
Height, 5¾ inches; length, 21 inches.
- 732 EMBROIDERED STOLA GREEK, 17TH-18TH CENTURY
 For the use of the orthodox church. Showing the twelve apostles in applique embroidery, the heads oil painted on a background of crimson silk. (Fine specimen, although slightly damaged.)
Length, 98 inches; width, 5 inches.
- 733 LARGE SILVER AND GOLD EMBROIDERY SET
 INDIA, 18TH CENTURY
 Trappings of an elephant; one large piece for the back, two smaller for the head. Heavy applique and relief embroidery, showing borders with undulated flower stems and a center field with curved stems forming ogives and conventionalized flowers in the middle of the ogives. Ornate center medallion and corner motives. All in heavy metal embroidery. *Length of large piece: 8 feet 5 inches; width, 4 feet 1 inch (slightly damaged.) Smaller pieces: 3 feet 8 inches by 1 foot 6 inches.*

734 COPE OF BRUSSA BROCADE

ANATOLIA, 16TH CENTURY

Cope made for the Orthodox church. Very fine brocade, showing boldly curved stems with blossoms and leaves in gold thread, outlined white and with touches of blue on a background of deep red silk. A rare and fine specimen of the best period of textile art in Turkey.

Exhibited at the Historic Exhibition of Textiles, Paterson, 1915, and at the Exhibition of Textiles of Asia Minor, Pennsylvania Museum, Philadelphia, 1919.

Semicircular shape; diameter, 120 inches.

EGYPTIAN AND ROMAN OBJECTS OF ART

LOTS 735-749

735 BRONZE STATUETTE OF A SLAVE

EGYPT, 18TH DYNASTY

The slave kneeling, the hands raised. Nude figure, except for the loin cloth. An excellent little sculpture.

Height, 2¼ inches.

736 REPRESENTATIVE COLLECTION OF ANTIQUE GLASS

Mainly Egyptian and Roman. Beads, amulets and fragments, showing practically all glass techniques known in Egyptian and Roman times—mosaic, millefiori glass, cut, moulded glass; glass with plastically applied glass threads. Two large necklaces and fifty smaller pieces. (*From the Lambros coll., Athens, Greece.*) Mounted on velvet.

737 LARGE SYRIAN GLASS VASE

ROMAN PERIOD, 3RD-5TH CENTURY B.C.

Globular body with long funnel shaped neck, widening toward the mouth. Delicate iridescence. *Height, 10¾ inches.*

738 FIGURE OF OSIRIS IN COLORED GLASS

EGYPT, PTOLEMAIC OR ROMAN PERIOD

Opaque glass, in lapis lazuli shade. Very remarkable specimen. (Damaged and repaired.) With stand.

Height, 5¾ inches.

739 BRONZE STATUETTE OF HARPOCRATES

EGYPT, SAITE PERIOD

Seated, the left resting at the side, the right arm raised with the finger on the mouth in the gesture of silence.

Height, 4¾ inches.

740 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Pottery, with turquoise glaze which is nearly faded to white. The statuette of very fine modelling with hieroglyphic inscription on the body. (Chipped.)

Height, 8½ inches.

741 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Similar to the preceding.

Height, 8½ inches.

742 USHEBTI IN THE FORM OF OSIRIS

EGYPT, 18TH DYNASTY

Similar to the preceding.

Height, 8½ inches.

743 BRONZE STATUETTE OF VENUS

ROMAN, IMPERIAL PERIOD

Fine green patina, the upper part of the body nude, the lower draped. The left arm lifted (the right one missing). Graceful and refined composition and execution. Wooden stand.

Height, 6 inches.

744 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Very interesting specimen, representing a procession of graceful young women carrying offerings of ears of wheat, a lamb and a basket of fruit. Egg and dart moulding above; palmetto frieze below.

Height, 15 inches; width, 16 inches.

745 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Companion piece to the preceding. One young woman carrying a boar and a hare as offerings, the other a basket of flowers. Palmetto frieze below.

Height, 13 inches; width, 16 inches.

746 TERRA COTTA WALL TILE

ROMAN, EARLY IMPERIAL PERIOD

Bacchic scene. One satyr playing the flutes, another bringing a basket full of grapes. Two satyrs in the center are treading the grapes to make wine. Palmetto frieze on top. (Cracked.)

Height, 12 inches; width, 16 inches.

747 TANAGRA FIGURINE

GREEK, 4TH CENTURY B.C.

Amorino, the upper part of the body clad in short chiton. Large spread wings, carrying an alabastron in his right hand. Delightful modelling and charming expression.

Height, 4¾ inches.

748 TERRA COTTA HEAD OF ZEUS (FRAGMENT)

GREEK, HELLENISTIC PERIOD

Type of the Zeus of Otricoli. Excellent quality and remarkable on account of its old polychromy. *Height, 3¼ inches.*

749 TANAGRA FIGURINE

GREECE, 6TH CENTURY B.C.

Very rare specimen of archaic style. Hera, standing upright, clad in ample draperies, whose folds fall in archaic simplicity. Her right arm slightly raises the bottom of the skirt, the left one rests below her breast. The face shows the archaic smile. Ample remains of old polychromy. (Repaired.) (*From the Giandolo coll., Rome.*)

Height, 10¼ inches.

[SEE ILLUSTRATION]

IMPORTANT NEAR EASTERN POTTERY

RHAGES, OF THE 12TH-14TH CENTURIES

LOTS 750-780

750 LARGE POTTERY JAR WITH BARBOTINE DECORATION

PERSIA, 13TH-14TH CENTURY

Inverted pear shape with four handles connecting the neck with the shoulder. Greenish blue glaze. *Height, 15¾ inches.*

- 751 LARGE POTTERY JAR WITH BARBOTINE DEC-
ORATION PERSIA, 13TH-14TH CENTURY
Inverted pear shape, with four symmetrically placed handles
connecting the neck and shoulder. Turquoise blue glaze, par-
tially covered by iridescence. *Height, 19¼ inches.*
- 752 LARGE POTTERY JAR WITH BARBOTINE DEC-
ORATION PERSIA, 13TH-14TH CENTURY
Inverted pear shape with eight small handles connecting the
neck with the shoulder. Turquoise glaze, partially covered
by iridescence. *Height, 18½ inches.*
- 753 LARGE POTTERY JAR PERSIA, 13TH-14TH CENTURY
Inverted pear shaped with four handles connecting the neck
with the shoulder. Turquoise blue glaze. *Height, 16 inches.*
- 754 POTTERY JAR WITH BARBOTINE DECORATION
PERSIA, 13TH-14TH CENTURY
Inverted pear shape with four handles connecting the neck
with the shoulder. Turquoise blue glaze, almost covered by
encrustations. *Height, 13¾ inches.*
- 755 SMALL POTTERY JAR PERSIA, 13TH-14TH CENTURY
Light turquoise blue, partly covered by iridescence. Globular
body, with short cylindrical neck tapering toward the mouth.
Height, 7½ inches.
- 756 LARGE POTTERY VASE WITH LUSTRE DEC-
ORATION SULTANABAD, PERSIA, 13TH-14TH CENTURY
The lustre with very beautiful ruby tints. The melon shaped
body divided into eight grooves, two of them decorated with
seated female figures, the others with arabesques and circular
medallion motives of bold design. Specimen of unusual
beauty. Exhibited at the Exhibition of Mohammedan Art,
Munich, 1910. *Height, 13 inches.*
- 757 POTTERY JAR RAQQA, MESOPOTAMIA, 11TH-12TH CENTURY
A massive specimen with powerful relief decoration of Cufic
characters and arabesque leaves. Manganese purple lustre on
greenish glaze. Ovoid body with short neck.
Height, 13½ inches.

758 POTTERY BOWL

RAQQA, MESOPOTAMIA, 11TH-12TH CENTURY

Rare manganese purple lustre with gleaming touches of cobalt and turquoise blue. The inside decorated with an elaborate composition of Neskhi inscription on a background of leaf and scroll work. Important specimen. (*From the General Brayton Ives coll.*) *Height, 5 inches; diameter, 8 inches.*

759 POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

A specimen of unusually fine color and design, especially distinguished by the rich and lustrous tones of cobalt blue. The inside divided into five wide and five narrow radiant compartments, richly decorated with heart shape motives surrounded by flowers. The bottom with circular medallion of fine composition, showing a hare among flowers. This unusual bowl, which was in the Munich Exhibition, 1910-1911, shows a marked Chinese influence. Excellent condition.

Height, 4 inches; diameter, 8½ inches.

760 LARGE POTTERY VASE

SULTANABAD, PERSIA, 13TH-14TH CENTURY

Massive powerful shape. The body decorated with a wide frieze of flying birds upon a background of small and delicate leaves, in olive, black and white. Shoulder with Neskhi inscription, the short neck with leaf motives. Rare and important specimen. Exhibited at the Munich Exhibition of Mohammedan Art, 1910. Reproduced in Sarre-Martin, Mohammedan Art, plate 107. *Height, 12 inches.*

[SEE ILLUSTRATION]

761 LARGE POTTERY BOWL

SULTANABAD, PERSIA, 13TH-14TH CENTURY

A glowing combination of cobalt blue and black, partially veiled by a light silvery iridescence. The inside of the bowl is decorated with interlaced medallions filled with floral motives. The outside bears a narrow frieze of Neskhi inscription followed by a wide band of sketchy floral motives. An important specimen of unusually large size, and exceptional

richness of color. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 5 inches; diameter, 11¼ inches.

[SEE ILLUSTRATION]

762 POTTERY BOWL WITH POLYCHROME DECORATION

RHAGES, 12TH-13TH CENTURY

The Pleasures of a Sultan. The inside of the bowl with a very delicately executed figural decoration in the spirit of Persian miniature painting. The Sultan and attendant are seated beneath the Tree of Life. Both wear garments of richly patterned fabrics and carry a goblet of wine. Borders of Neskhi inscription.

Height, 3¾ inches; diameter, 6¾ inches.

763 LARGE POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

The inside decorated with a composition of strangely poetic beauty. In the foreground are the figures of the Sultan and a Princess. Behind them are numerous retainers, while the background is filled in with delicate arabesque scrolls and cloud motives. In the immediate foreground a row of walking birds and fish swimming among the waves are delicately indicated. The outside with a rim of Neskhi inscription in gold on cobalt blue, above a deep frieze of bird and arabesque scroll work of very refined design.

Height, 4¾ inches; diameter, 9¾ inches.

764 POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

An unusual specimen, the outside with a decoration of knobs perforated in relief, showing the influence of metal work. Fine deep coloring of turquoise and cobalt blue, heavily accented with black. Decoration of very charmingly conceived arabesque motives. Delicate radiant iridescence on the inside of the bowl on the bottom.

Height, 3¾ inches; diameter, 7¼ inches.

- 765 POTTERY BOWL WITH SGRAFFITO DECORATION RHAGES, PERSIA, 13TH CENTURY
The inside a richly contrasting combination of turquoise and black; the outside glazed in light turquoise of fine shadings. The inner rim with an arabesque frieze of very graceful and refined design, above eight radiant compartments with lightly indicated leaf motives and dividing lines in blue on black. An important and very beautiful specimen.
Height, 3½ inches; diameter, 8¼ inches.
- 766 POTTERY BOWL WITH POLYCHROME DECORATION RHAGES, PERSIA, 13TH CENTURY
Very subtle color harmony of unusual turquoise green, black and terra cotta, with touches of white and light blue. Very intricate, but exquisitely balanced pattern of interlaced arabesques. Rim with conventionalized Cufic inscription. Important specimen. *Height, 3¾ inches; diameter, 8½ inches.*
- 767 POTTERY JAR RHAGES, PERSIA, 13TH CENTURY
Powerfully moulded globular body, decorated in sweeping, impressionistic style with a deep frieze of graceful floral sprays, followed by a narrow frieze of fish motives. Striking contrast of brilliant turquoise blue and black. Beautiful and important specimen. *Height, 10 inches.*
- 768 POTTERY PITCHER WITH POLYCHROME DECORATION RHAGES, 12TH-13TH CENTURY
Ivory white, decorated with the vividly contrasting figures of four riders on galloping horses, the horsemen gaily dressed in red, green and blue. Globular shape, with wide, circular neck. Two plastic handles in the form of animals at the sides; two short spouts symmetrically placed at back and front. The inside of the neck with Neskhi inscription in black.
Height, 6 inches; diameter, 5 inches.
- 769 POTTERY BOWL WITH LUSTRE DECORATION RHAGES, PERSIA, 13TH CENTURY
Four Persian horsemen in four radiant wedge shaped compartments decorate the inside of the bowl. The figures are small and sketchily indicated. The rim with a Cufic border. Outside with graceful conventionalized floral design. Olive green lustre with ruby tints. *Height, 2¾ inches; diameter, 6¼ inches.*

770 POTTERY PITCHER WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Lustre of the finest, deepest quality. The neck in the form of a rooster's head. The unusually formed melon shaped body with four deeply grooved recesses, each bearing the figure of a seated woman. The protruding sections decorated with Neskhi inscriptions. Exhibited at the Munich Exhibition of Mohammedan Art, 1910, and reproduced in the large publication of that Exhibit.

Height, 10½ inches.

[SEE ILLUSTRATION]

771 POTTERY BOWL WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

Rich deep lustre with rare purple and ruby tones. An important specimen, decorated with eight radiant compartments, four bearing arabesque motives, two a design of downward swimming fishes, and two a small diaper pattern. Rim and dividing lines of cobalt blue. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 4¼ inches; diameter, 9 inches.

772 LARGE POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

Unusually delicate potting for a large specimen; decoration of great beauty and refinement. The inside shows four stags gazing backward, alternating with four slender, feathery trees of very delicate design, the whole being similar to subjects found in 13th century miniatures. The delicately tinted iridescence gives added beauty to this important specimen. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 4¾ inches; diameter, 9¼ inches.

773 POTTERY PITCHER WITH POLYCHROME DECORATION

RHAGES, PERSIA, 13TH CENTURY

A very rare and interesting specimen, simulating a metal vessel. The large cylindrical body with all-over design of small rhomboids in relief, outlined in gold, and decorated with small floral motives in black and white. The wide shoulder and slender neck and spout similarly decorated. Exhibited at the Munich Exhibition of Mohammedan Art, 1910, and reproduced in color plate 105 in the great publication of that exhibit.

[SEE ILLUSTRATION] *Height, 13½ inches.*

774 LARGE SWEETMEAT DISH

RHAGES, PERSIA, 13TH CENTURY

Decorated in lustre and cobalt blue. The circular top with six round depressions surrounding a seventh depression in the center. Four of these are decorated with expressively drawn seated female figures, the other three with small floral rosaces. The outside glazed in very rich cobalt blue, the rim with a frieze of lustre painting. With stand. Exhibited at the Munich Exhibition of Mohammedan Art, 1910. Reproduced in Sarre-Martin, Mohammedan Art, plate 107.

[SEE ILLUSTRATION]

775 TURQUOISE AND BLACK SGRAFFITO BOWL

PERSIA, 12TH-13TH CENTURY

One of the finest specimens of this type. The inside divided into four compartments by two stripes, forming a cross. On the bottom of the bowl a four-lobed motif, each lobe surmounted by a huge arabesque flower with black leaves of very bold design. The composition is of extraordinary rhythm, which is accentuated by the strong contrast of the deep black with the rich turquoise, appearing in an infinite variety of hues according to the thickness of the glaze. A slight iridescence adds to the mastery of the potter the charm of the accidental. The outside of the bowl is in plain turquoise glaze, which has coagulated towards the bottom. The resulting shading in the glaze, combined with the beautiful curve of the profile, makes this bowl one of the finest Persian monochromes, rivalling the best works of the Chinese kilns.

Height, 3¼ inches; diameter, 8 inches.

[SEE ILLUSTRATION]

776 POTTERY GOBLET

PERSIA, 12TH CENTURY

Goblet on standard with relief decoration covered with a translucent deep cobalt blue glaze which shows infinitely varied hues of blue produced by the different thicknesses of the glaze. Shape as well as decoration is inspired by a contemporaneous bronze or gold vessel decorated in repoussé technique. The decoration consists of a bold massive inscription intermingled with arabesque motives. This inscription is of particular inter-

est, as it gives the name of the maker: "Amale Hassan el Kashani" ("Made by Hassan from Kashan"). Another celebrated piece, very similar in style, probably made by the same man, is in the collection of Henri d'Allemagne in Paris and is reproduced in Rivière's publication on Mohammedan pottery.

Height, 4½ inches; diameter, 5½ inches.

[SEE ILLUSTRATION]

777 POTTERY BOWL RHAGES, PERSIA, 12TH-13TH CENTURY

One of the most important specimens of the Rhages polychrome technique, remarkable not only for its historic interest, but also for the beauty of its coloring, of its deep turquoise tin glaze with the tarnished gilding of the relief decoration. The outside of the bowl is decorated with ornamental arabesque motives in gilded relief, on plain opaque turquoise background. The inside shows a frieze of eight winged sphinxes in relief gilded, with red tracery, running around the sides of the bowl. This frieze is framed above and below by simple gilded relief bands. This sphinx motif is the continuation of an old Assyrian motif which has thus remained alive for thousands of years in the Near East. The bottom of the bowl has an extremely interesting pattern of two winged sphinxes in opposite representation, on a background of arabesques, standing on their hind legs and with front legs raised as if to claw. This motif is very well known from the Ortukid bronze mirrors of the 12th century from upper Mesopotamia and on Mohammedan textiles of the 11th and 12th centuries. It is consequently a valuable corroboration of the date of this bowl. The balance of this composition is perfect and in spite of its gorgeous polychromy this piece is of the most refined taste.

Height, 3½ inches; diameter, 8¼ inches.

[SEE ILLUSTRATION]

778 IMPORTANT POTTERY JAR

MESOPOTAMIA, EARLY MOHAMMEDAN PERIOD, 8TH-10TH CENT. Huge size. Globular body with truncated base and low neck, slightly tapering toward the mouth. Covered with a deep purple manganese glaze which through the influence of the moisture of the soil has been partly disintegrated, partly cov-

ered with silvery iridescence. The decoration is done in barbotine technique. The neck is divided into several friezes by rope patterns and plain moldings. The shoulder and the body of the vase are divided into four friezes of different height, each decorated with undulated bands in barbotine technique intermingled with round knobs. In its powerful simplicity this remarkable vase is an important specimen of the early Mohammedan period, if not of the preceding Sassanian epoch.

Height, 36 inches.

[SEE ILLUSTRATION]

779 IMPORTANT POTTERY JAR

MESOPOTAMIA, EARLY MOHAMMEDAN PERIOD, 8TH-11TH CENT. Huge size, expressing strength and power, but decorated with restrained symmetry and balance. Deep green glaze, partly iridescent. The massive cylindrical neck with a deep band of ribbed decoration at the top, followed by two narrower friezes of incised zigzag decoration. The upper half of the globular body undecorated, the lower half with a wide frieze of deep looped motives in barbotine technique; filled in with small circular ornaments.

Height, 45 inches; diameter of mouth, 16 inches.

780 IMPORTANT RELIEF VASE PERSIA, 12TH CENTURY

Short cylindrical neck, tapering toward the mouth. Inverted pear shaped body with truncated base, entirely covered with beautiful opaque turquoise glaze which appears in a great variety of tones, according to the thickness of the glaze which varies with the depth of the relief decoration. The neck decorated with a Cufic inscription and a frieze of undulated stems with bold arabesque foliations. On the shoulder a frieze of walking griffons of extraordinary design on a background of arabesque scrolls. The remainder of the body covered with two systems of trefoiled and simple scales. This vase probably comes from the same kiln as another piece with practically the same decoration at the National Museum in Berlin, which was exhibited at the Munich Mohammedan Exhibition and reproduced in the great publication by Sarre and Martin. The Berlin vase is also discussed at length in the Bulletin of the

Berlin Museum in an article by Professor F. Sarre. The present vase is superior to the Berlin vase, the neck being missing in the Berlin piece. *Height, 32 inches.*

[SEE ILLUSTRATION]

TWO IMPORTANT ALTARS AND A COMPLETE ICONOSTAS

LOTS 781-783

TWO VERY IMPORTANT CARVED AND GILT WOOD ALTARS

TYROL, 17TH CENTURY

Single architectonic evidence used in the decoration of churches have been brought repeatedly to this country, but to our knowledge an entire altar with elaborate architectonic structure, measuring about 17 feet high, has never been offered at public sale in this country. Both altars were acquired years ago by Mr. Satzka in an old Tyrolese church, to which he had access through his function as government architect. Much has been written recently about the use of antique paintings, sculptures and architectonic elements in the decoration of modern churches. The present altars therefore offer a rare opportunity. For secular purposes, also, for instance, in the decoration of a stately mansion, these two altars offer unusual opportunity. They might be used entire as doorways, which would have a splendid effect in a building constructed in the Spanish Mission or Italian Renaissance style. The upper parts of the altars would make very effective overmantels.

781 IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD

TYROL, 17TH CENTURY

This very fine and unusual piece shows the intense influence of Italian Renaissance on the art of the Tyrol. The altar is divided into three sections. On a plain basis, flanked to the right and left by powerfully voluted brackets in carved and gilt wood, stands the main part of the altar, architectonically grouped by two twisted columns overgrown by grape vines and crowned by gilt Corinthian capitals with elaborate carving. Outside of these columns are two statues of saints (bishops) surmounted by finials in gilt wood with acanthus and winged

angels' heads. In the center is the main altar painting, representing the Virgin and Child venerated by two saints. This painting is framed in large frame decorated with round medallions on which fifteen scenes from the Passion are depicted. The entire is surmounted by another painting representing a female saint with the crown of the martyr. This painting is set into an elaborate baroque frame of painted and gilt wood with pilasters in front of which two of the Christian cardinal virtues are represented. The top with powerfully designed broken arch at either side (not represented on the illustration).

Total height, about 17 feet; width, about 11 feet.

[SEE ILLUSTRATION]

782 IMPORTANT ALTAR IN CARVED, GILT AND
PAINTED WOOD

TYROL, 17TH CENTURY

The altar is divided into three sections. The main part stands on a lower, baluster shaped base decorated with acanthus carving and flanked to the right by elaborately voluted brackets in carved and gilt wood. These brackets support heavy twisted pillars with twining grape vines and elaborate carved and gilt Corinthian capitals. Outside of these columns are the figures of St. Sebastian and St. Rochus, with overhanging brackets decorated with acanthus leaves and angels' heads. The main altar painting in the center represents St. Anthony of Padua holding a monstrance, and a disciple giving water to a donkey. The entire altar is surmounted by another painting—St. Borromeus. The top with powerfully designed broken arch at either side (not shown in illustration).

Total height, about 17 feet; width, about 11 feet.

[SEE ILLUSTRATION]

783 LARGE AND VERY IMPORTANT ICONOSTAS

FROM A GREEK ORTHODOX CHURCH IN CYPRUS, 16TH CENTURY

Iconostas means "stand for the ikons," or sacred images. It is to be kept away from the eyes of the common people. A similar construction formerly existed in many Western churches. In French it is called "jubé," in German it is called "Lettner."

The iconostas is a high screen in stone or carved wood, sep-

arating the sanctuary in the choir from the nave in which the community gathers. It is intended to enhance the mystery of the altar in which the holy sacrament is preserved and which is a special feature of the churches of the Orient, which formerly also existed in the Roman Catholic churches of the West. The present iconostas represents a good deal of old Byzantine tradition. The columns are still the same as those which the early Oriental church inherited from Roman art. Other motives, for instance, the two birds picking fruit from a classic vase, the peacock shaped brackets and the friezes with acanthus and grape vine motives all go back to ancient Byzantine tradition. This extraordinary work of decorative sculpture, which is the first of its kind that ever appeared in the market in this country, is therefore venerable, not only on account of the religious tradition which it incorporates, but also because of the artistic tradition which it represents.

The iconostas is divided in five arches. The central archway is opened with swinging doors on which various holy images are depicted. The other four archways are closed by richly sculptured panels and show only four small window openings which were closed by curtains. The elevation of the entire facade still shows the tradition of Byzantine and classic art. Six quadrangular pilasters in deeply carved and gilt wood form the bases of six tall columns of Byzantine style with carved and gilt decoration. These frame the window openings. Above these six columns are six brackets in the shape of Byzantine peacocks which are surmounted by six upper capitals which support several elaborately carved and decorated friezes. **Above these friezes is a lofty arcade on top of which is a crowning ornament surmounted by the Holy Ghost in the shape of a pigeon.** The two gateways to the right and the left are filled in their lower part with richly carved compartments and all five doorways are surmounted between the peacock shaped brackets with arched panel in which we observe angels' heads, birds in opposite representation, a double headed eagle (the old symbol of the Byzantine empire) and other ornamental motives which are of a later period. The entire construction is of an extraordinary and monumental character. Strange to say, these decorations show a great resemblance to the extra-

ordinary structures in carved and gilt wood which we still find in Spain and Spanish American countries. The entire construction ought to be of great interest for our modern church builders who in recent years have successfully blended antique art and modern work based on old tradition. This rare work also ought to be of interest for a sumptuous structure in the Spanish Colonial style.

Approximate height, 15 feet; approximate width, 14 feet.

ANTIQUE MARBLES

LOTS 784-799

- 784 MARBLE HEAD HELLENISTIC OR ROMAN PERIOD
 Overlife size head of a female divinity. Graceful inclination of the head, which shows classic, simple lines. Wavy hair, tied in a knot and crowned with a diadem. (Nose restored.) Wooden base. *Height, 20 inches.*
- 785 MARBLE HEAD OF SILENUS ROMAN, EARLY IMPERIAL PERIOD
 An excellent specimen of later Greek sculpture, of strong and picturesque modelling. (Nose restored.) Round and marble base (*From the Lord Hope coll.*) *Height, 20 inches.*
- 786 MARBLE CANDELABRUM ROMAN, EARLY IMPERIAL PERIOD
 Square base, standing on lion claw feet. The lowest part of the shaft diagonally godrooned, above a calyx of four leaves out of which grows the middle part of the shaft with diagonal godrooning. The same motif repeated with a flower on top out of which grows the round disc with a flame which forms the top of this very important piece. *Height, 5 feet 2 inches.*
- 787 HEAD OF A ROMAN EMPEROR ROMAN, IMPERIAL PERIOD
 Marble bust. Refined profile with aquiline nose. The head crowned with a laurel wreath, symbol of the victorious leader. With marble stand. (Nose restored.) (*From the Lord Hope coll.*) *Height, 17 inches.*

- 788 HERMES ROMAN, IMPERIAL PERIOD
In the archaic style. The hair bound and arranged in heavy coils over the forehead, and two long tresses falling over either shoulder. The beard cut square. A strong and massive composition. (The nose broken.) On a wooden base. Same origin as number 412. (*From the Lord Hope coll.*)
Marble. Height, 21 inches.

- 789 HERMES ROMAN, IMPERIAL PERIOD
In the archaic style. A middle aged man, the loosely curling hair bound by a fillet, and two long tresses falling over either shoulder. The locks of the beard carefully arranged. (Repaired.) (*From the Lord Hope coll.*)
Marble. Height, 21 inches.

- 790 MARBLE STATUE OF A MUSE
ALEXANDRIAN, 3RD-2ND CENTURY B.C.
Young woman standing in graceful, simple pose, clad in a beautifully draped chiton and himation. Replica of a sculpture of the fifth century. (Damaged. Restorations on head and neck.)
Height, 45 inches.

- 791 STATUE OF A YOUNG WOMAN
ROMAN, EARLY IMPERIAL PERIOD
The head missing. White marble. The graceful figure veiled by wide, flowing robes. The right arm is hidden under the drapery, the left arm is missing. An important specimen of Roman art of the early imperial period.
Height, 5 feet 9 inches.

[SEE ILLUSTRATION]

- 792 STATUE OF A RAM ROMAN, EARLY IMPERIAL PERIOD
Beautiful sculpture in marble of a ram with very realistic interpretation of the detail. The head restored. Life size. Detailed description cannot be given, as this statue arrived too late for cataloguing.

[SEE ILLUSTRATION]

793 MARBLE TORSO OF A YOUNG MAN

ROMAN, IMPERIAL PERIOD

Fine modelling and beautiful old patina of the marble. Head, arms and lower parts of the feet missing. Excellent specimen. On black marble base. (*From the Enrico de Kunert coll., Venice, Italy.*) *Height, 20½ inches.*

794 MARBLE TORSO OF VENUS

ALEXANDRIAN, 3RD-2ND CENTURY B.C.

Charming modeling, white marble base. *Height, 14½ inches.*

795 MARBLE TORSO OF VENUS

ALEXANDRIAN, 3RD-2ND CENTURY B.C.

A beautiful piece of antique sculpture. Venus is represented nude, her body slightly bent forward to the right, probably in a gesture of gathering her garment. Very fine and simple interpretation. Square base of veined marble. (*From the Enrico de Kunert coll., Venice.*) *Height, 28½ inches.*

[SEE ILLUSTRATION]

796 IMPORTANT MARBLE SARCOPHAGUS

ROMAN, 4TH-5TH CENTURY A.D.

The front with egg and dart molding on the upper end, acanthus molding on the base. The front panel with angels on both sides, who are holding up two flower garlands supported in the middle by a cross. Two marble hands, modeled in the round, are supported by these garlands. To the left, the Holy Virgin in Byzantine style, with the Greek inscription "Meter Theou" (Mother of God). To the right a priest's bust with the inscription "Ho hagios Nikolaos" (St. Nicholas). Around the cross the Greek inscription "... Vrosis," which may mean Anastausis (Erection of the Cross). On both upper sides of the cross the inscription "Jesus Christus." On the bottom the Latin inscription "Memorare Domine, anima mea, famuli tui Lupi, facie lavata." On the left side a garland suspended on one side by a bull's head, on the other supported by the angel of the front side. With the head of the Savior with the Greek inscription "Ho hagios Diotho. . . (?)" The right side shows a similar frieze with the inscription "Ho hagios Blasios."

Height, 24 inches; length, 47 inches; depth, 34 inches.

[SEE ILLUSTRATION]

797 MARBLE TORSO

GREEK, HELLENISTIC PERIOD, 3RD-2ND CENTURY B.C.

Torso of a young man, probably statue of Hermes. The modeling of this beautiful torso is of remarkable quality. The marble has never been scraped or cleaned and shows the beautiful ivory tones of an old patina. This sculpture, which comes from the Simonetti collection in Rome, is well known to European archaeologists, and is reproduced in Bruckmann "Einzelaufnahmen Antiker Sculpturen," Number 2010, 2011.

Height, as is, 49 inches.

[SEE ILLUSTRATION]

798 LARGE MARBLE STATUE OF PARIS

GRECO-ROMAN PERIOD

Standing on a pedestal of scagliola marble. We were not able to give a detailed inscription of this important piece as it did not arrive until after the catalogue had gone to print. (*From the collection of His Grace, the late Duke of Hamilton, Hamilton Palace, London.*)

Height, 6 feet 3 inches.

799 STATUE OF A YOUNG WOMAN

ROMAN, PERIOD OF THE ANTONINE

White marble. This piece is an important work of the later Roman period. Besides the general character, the use of the drill in the execution of the details of the coiffure is an indication of the date. The statue represents a youthful woman, clad in a double garment with flowing folds. Her right arm is bent over her left breast and this graceful gesture brings variety and rhythm into the drapery. The left outstretched arm is missing. This work has a strange psychological interest which adds to the charm of its evident external beauty. It is full of the spirit of the antique, but it conveys to us the impression that this spirit is already mature. A flower has a moment of extreme beauty just before fading. Besides the refinement there is already a desire for simplification. We feel that at this period there were already simpler and stronger powers in formation which a short time later would overthrow this world of pagan beauty. This work has the same charm that emanates from "Musaeus," the latest flower of antique Greek poetry, grown on

the faraway soil of Egypt. The statue stands on a square marble base. Besides the missing arm the coiffure is damaged. (*From the Simonetti coll., Rome.*) *Height, 6 feet 6 inches.*

[SEE ILLUSTRATION]

TAPESTRIES

LOTS 800-805

800 REMARKABLE SILK BROCADE HANGING

DAMASCUS, SYRIA, 16TH CENTURY

Such hangings were used in the mosques and as covers for the tombs of the Imams, as is indicated by the prayer niche motif. The present specimen is one of the finest existing. The design shows in a frame of repeated conventionalized flowers in green and white, a center field with an elaborate prayer niche. The arch of the niche with beautiful naturalistic flowers on a gold ground. The field of the niche deep red with elaborate columns, similar to those of the Byzantine churches, with a suspended mosque lamp and acanthus spirals of half Byzantine character. (*From the Isaac D. Fletcher coll.*)

Length, 6 feet 2 inches; width, 3 feet 8 inches.

[SEE ILLUSTRATION]

801 ANTIQUE ARMENIAN CHURCH HANGING

Very rare specimen, executed in a resist dyeing technique, similar to batik, producing deep and light indigo blue hues. The white and orange shades are painted. Three rows of arcades like those of the Byzantine iconostases with six compositions in each row: Adam and Eve, the Annunciation, the Three Kings, the Baptism, Gethsemane and The Betrayal by Judas. The second row shows The Torture, The Erection of the Cross, Christ on the Cross, The Resurrection, The Three Marys at the Tomb, Christ's Appearance to St. Thomas. The third row shows St. Demetrius, Abraham and Isaac, St. George, The Last Judgment, Christ as Shepherd, Christ and St. Peter.

Height, 8 feet 8 inches; width, 12 feet 9 inches.

[SEE ILLUSTRATION]

- 802 WOOLEN TAPESTRY FLEMISH, LATE 16TH CENTURY
Heroic or mythological scene. An Oriental queen, seated on the throne with two attendants in garments behind her throne, holds a ring in her left hand, a scepter in the right. She seems to offer the ring to a god standing on a cloud, who appears to her in the form of a young warrior. To her left, kneels another hero, holding an olive branch in his left hand, whose words to the queen seem to have been suddenly interrupted by the appearance of the god. Border partly Renaissance pilasters and cartouches, intermingled with flowers, partly draperies of flags crossed flutes, and baroque canopies. The border cut. (*From the H. Satzka coll., Vienna.*)

Height, 9 feet 8 inches; width, 10 feet 5 inches.

[SEE ILLUSTRATION]

803 WOOLEN AND SILK TAPESTRY

FLEMISH, 16TH CENTURY

Heroic or mythological scene, probably inspired by Homer or Virgil. Two heroes have been engaged in a fight, one of them, evidently the victor, standing to the left, holding the helmet of the vanquished enemy in his hand, his followers behind him. To the right an encampment with warriors and women in the foreground, among whom is a princess, appears pre-eminent. The sky is delicate light blue and turquoise; to the upper right, the vanquished hero carried away to safety by a goddess. (Perhaps Aeneas and Dido.) The border with floral Renaissance pattern, showing in the middle of the stripes circular medallions with winged hearts and sunbursts. (*From the H. Satzka coll., Vienna.*)

Height, 9 feet 3 inches; width, 9 feet.

804 VERDURE TAPESTRY FLEMISH, 17TH CENTURY

A poetic landscape of beautiful old trees with luxuriant summer foliage, lush meadow flowers covering the ground and in the center middle ground an idyllic country manor with a pool in front and surrounded by gardens. Realistic border of tulips, roses and other flowers. *Size: 11 feet by 8 feet 2 inches.*

805 WOOLEN TAPESTRY FLEMISH, 16TH CENTURY

Vigorously executed composition of two lions attacking a horse in the forest. The nature background of flower shrubs and trees

to the right and left is indicated with considerable detail in fine tones of blue and green. The elaborate border consists of fruit, flower and bird motives of excellent realistic design upon an indigo blue background. *Size: 12 feet 4 inches by 10 feet.*

[SEE ILLUSTRATION]

TWO PALACE DOORS IN CERTOSINA, ONE MANTEL-PIECE, AND ONE LARGE TILE FIELD

LOTS 806-809

806 ELABORATE PALACE DOOR IN CERTOSINA TECHNIQUE PERSIA, EARLY 19TH CENTURY

This door and the following are not only remarkable on account of their elaborate workmanship but also on account of their historic interest. In the center is an inscription stating that they were executed by order of the British Minister and completed in the month of Ragab, 1228 A.H., which is equivalent to the month of June, 1813 A.D. As maker is mentioned Muhammed Jafer Shirazi Kahtin in the city of Teheran. This statement coincides perfectly with the statement made by Henri d'Allemagne, saying that the certosina technique was practised, particularly in Shiraz, but later on also in Teheran. We have here the fact of a Kahtem Kari worker hailing from Shiraz, but working at Teheran. The British Minister mentioned is Sir Gore Ousley, Brt., who was representative of Great Britain to the Shah of Persia in 1813. The door is set into a frame of English oak.

The main part of the door is divided into four panels which each correspond to the well-known Persian mirror cases of which we have several excellent specimens in the present collection. The inscriptions on the outside are verses from Persian poets. *Height, 85 inches; width, 42 inches.*

807 ELABORATE PALACE DOOR IN CERTOSINA TECHNIQUE PERSIA, EARLY 19TH CENTURY

Companion piece to the preceding.

808 VERY RARE LIMESTONE MANTEL-PIECE

FRENCH GOTHIC, 15TH CENTURY

The lintel of the mantel with deep Gothic profile, supported on both sides by Gothic columns with capitals and bases of conventionalized flowers. Very fine and rare specimen.

Height, 77 inches; depth, 20 inches; width, 66½ inches.

809 LARGE TILE FIELD

PERSIA, 16TH CENTURY

The Entertainment of a Sultan. A prince is seated in his garden in the shade of a flowering tree. One servant brings him jars of wine, while another proffers a basket of fruit. Among the flowers which carpet the ground lies another basket of fruit and jars of wine. A nobleman to the right bears a flowering plant. The textile patterns are indicated in great detail. Blue, yellow and green on white. (*From the Imperial Summer Palace, Tchehel Situn in Tsfahan, Persia. An analogous piece at the Metropolitan Museum.*)

Size: 46 by 55 inches.

IMPORTANT SERIES OF ORIENTAL RUGS

LOTS 810-824

810 WOOLEN PRAYER RUG

KULAH, ASIA MINOR, 18TH CENTURY

Very fine and well-preserved specimen. Elaborate border. Seven stripes, alternately black and white, decorated with small flowers, are framed by an outer and inner border showing an all over pattern of small flowers on red ground. The center field with the Mihrab. The arch of the niche olive green with red and white all over carnation pattern, the field buff, framed by carnations. (Slight repairs.)

Size: 6 feet 1 inch by 4 feet 4 inches.

811 SO-CALLED SAMARCAND SILK RUG

CHINESE TURKESTAN, 18TH CENTURY

A very delicate and soft harmony of olive gray with touches of blue. Floral border; center field with an all over pattern of short stems bearing blue conventionalized roses of rigid rectilinear design. Unusual specimen. (The borders of one of the smaller sides restored.)

Size: 13 feet 6 inches by 6 feet 11 inches.

- 812 **FERAHAN RUG** PERSIA, EARLY 19TH CENTURY
 One of the gems of the collection for its delicate design and coloring. Outer border of conventionalized floral shrubs on vermillion; main border, flanked by smaller inner and outer borders on yellow, with a heraldic design in various colors on deep indigo blue. The center field shows on both ends an arched motif with conventionalized heraldic design on rare green ground. In the middle two triangle motives of similar design on brick red. The ground of the center field ivory white with the same pattern. *Size: 7 feet 2 inches by 4 feet 1 inch.*
- 813 **SO-CALLED SAMARCAND SILK RUG** CHINESE TURKESTAN, EARLY 19TH CENTURY
 Three floral borders on yellow and light blue grounds. Red center field with an all over pattern of straight palmetto leaves, forming squares with conventionalized floral motives in the center. (Joined in the middle.) *Size: 12 feet 8 inches by 8 feet 9 inches.*
- 814 **IMPORTANT SILK PRAYER RUG** NORTHWESTERN PERSIA, ABOUT 1860
 Border of the type of the vase rug borders, showing rose and peony flowers alternating with groups of small almond flowers in dark blue and deep red on a white ground. The arch of the prayer niche in the center dark blue with deep red arabesque leaves. The field of the niche buff decorated with a large central pillar and conventionalized peony and arabesque motives in blue, red and cream. The arch supported on both sides by elaborate Byzantine columns. Silk warp; fine knotting. (Repaired.) *Length, 6 feet 1 inch; width, 4 feet 10 inches.*
- 815 **ISPAHAN OR HERAT RUG** PERSIA, 16TH CENTURY
 An interesting specimen of this most famous type of Persian 16th century rugs. Elaborate border with large and small peony flowers of elegant design on deep bluish green background. The center field shows a similar pattern of Chinese clouds and peony flowers attached to elegant spiral scrolls on magenta red background. Fine design. (Pieced and worn.) (*From the H. Satzka coll., Vienna.*) *Size: 10 feet 2 inches by 9 feet.*

- 816 VERY LARGE USCHAK RUG ANATOLIA, 16TH CENTURY
Uschak rugs of this very large size are extremely rare. The border shows a pattern of floral stems with large conventionalized flower on greenish blue background. The center field shows on a deep red ground large medallions with arabesque design in blue, yellow and red. (Repaired.)

Size: 22 feet 6 inches by 12 feet 3 inches.

817 LARGE BERGAMA HEARTH RUG

ASIA MINOR, EARLY 18TH CENTURY

Delightful specimen of strong Turkish colors. The triple border with strongly conventionalized flower motives in red, purple, blue and green on white background. The arches of the niches with similar flower pattern on green background. The center field with vivid and effective design of a small red medallion superposed on a blue medallion, and the whole on a crimson ground, and accented by small white floral rosaces.

Size: 8 feet 1 inch by 5 feet 1 inch.

818 IMPORTANT WOOLEN RUG

SOUTHERN PERSIA, EARLY 16TH CENTURY

Very fine knotting over double warp. Type of the so-called Vase Rugs. (See Martin, Oriental Carpets.) The border of undulated floral stems on buff ground. The center field with an elaborate all over pattern of floral twigs forming ogives with large palmettos in the middle. These ogives are grouped by fours, forming crosses. The pattern in warm brownish, yellowish and red tones, on rich green background. Very fine and rare specimen. The rug has been cut down and is shaped on one side in the form of a half hexagon.

Size: 8 feet 7 inches by 9 feet.

819 DAGHESTAN RUG CAUCASUS, 18TH-19TH CENTURY

Specimen of beautiful color and design and very fine workmanship. Very rich, yet subtle harmony of terra cotta, blue and green, accented by ivory white, light pink and black. The center field with a row of diamond shaped compartments filled in with elaborate floral motives and separated by four branched rosaces. Beautiful Georgian borders flanking an inner border on terra cotta ground. (Slightly worn.)

Size: 5 feet 6 inches by 3 feet 7 inches.

- 820 KULAH PRAYER RUG ASIA MINOR, 18TH CENTURY
Ten borders, the seven inner ones alternately blue and white, framed by mustard yellow borders with a small floral pattern. The niche of the prayer arch in pale blue with small floral all over pattern in mustard yellow and russet brown. The field of the niche in deep indigo blue with stripes of stars in tan and yellow. (Slightly worn.) *Size: 6 feet by 3 feet 10½ inches.*
- 821 GIORDES PRAYER RUG ASIA MINOR, 17TH-18TH CENTURY
Seven borders. The main border with repeated motif of a floral shrub in deep red, pale blue and green on a ground of white cotton pile. The horizontal piece above the prayer arch with a frieze of Turkish carnations and roses. The stripe below the prayer arch with arabesque motives. The arch of the niche in pale green with repeated all over floral pattern, alternately red and white. The field plain indigo blue. Fine specimen.
Size: 5 feet 6 inches by 4 feet 4 inches.
- 822 BERGAMA RUG TURKEY, 17TH CENTURY
A very fine rug in harmonious bright colors—red, yellow and light blue. This rare type of rug is derived from those Turkish rugs which follow closely elaborate Persian patterns and which are said to have first been made for the palace of the Sultan. The border of the present rug shows lozenge shaped medallions in blue and yellow on Turkish red ground. The center field is mustard yellow and is decorated with three rows of large conventionalized peony flowers. A rug of exactly the same type is in the Fletcher collection at the Metropolitan Museum of Art.
Size: 6 feet 6 inches by 5 feet 8 inches.
- 823 IMPORTANT AND RARE GARDEN RUG
NORTHWESTERN PERSIA, 17TH-18TH CENTURY
A poetical conception of the Persian rug weaver, being the interpretation of the Persian formal garden. Divided by rectilinear canals and ponds. The outer border on deep indigo blue ground, with its various flower shrubs, suggests the approach to a flowery garden. The broad central canal shows conventionalized fish on a zigzag pattern, indicating waves. Long flower beds with various shrubs on indigo blue surround the canal, while twelve medallions of various colors are inserted, on which

we see flowery maple and almond trees and various other flowers. The rug weaver has expressed with reserved dignity the favorite theme of the Persian garden, which has been a theme of the poets throughout the centuries. Rugs of this type are extremely rare. A very important specimen of this type, formerly in the collection of Vincent Robinson, was reproduced in the Burlington Magazine and in Hawley, "Oriental Rugs," opposite page 60. A few other specimens are in the Figdor Collection in Vienna and in the Lamm Collection, Naesby, Sweden. They are reproduced by Martin and Bode. Another fine specimen, belonging to the estate of Theodore M. Davis, but incomplete, is now on exhibition at the Metropolitan Museum of Art and was reproduced in the catalogue of the rug exhibition at the Metropolitan Museum in 1911. (The present specimen is slightly repaired; one of the borders on the small side is restored.) *Size: 11 feet 10 inches by 7 feet 5 inches.*

[SEE ILLUSTRATION]

824 EARLY AND IMPORTANT KUBA RUG

CAUCASUS, 17TH CENTURY

Main border of delicate scroll work in green on buff, flanked by inner and outer small borders with reciprocated lily pattern in black and white. The center field shows on a deep indigo blue ground a pattern in which large red and yellow peonies of highly conventionalized design, alternate with lozenge shaped and other varied medallion forms. The design is strong, archaic and bold. The rug is a very interesting specimen, showing the transition from the primitive Armenian group to the Kuba rugs of the 18th century. (Repaired.)

Size: 15 feet 9 inches by 7 feet 6 inches.

[SEE ILLUSTRATION]



GROUP OF ANATOLIAN POTTERIES

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GREEK VASE :
ITALY, 4TH-3RD CENTURY B. C.

[465]



[459]



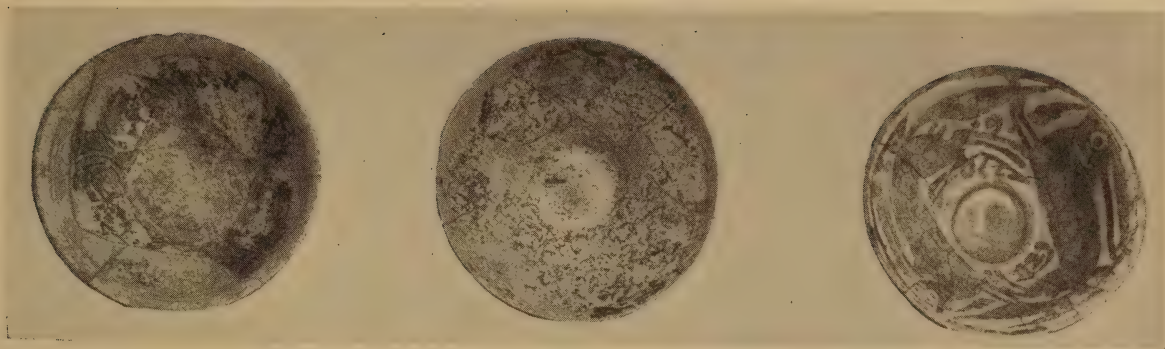
BLACK FIGURED PATERA :
GREEK, 6TH CENTURY B. C.

[477]



TERRA COTTA VASE :
GREECE, 4TH CENTURY B. C.

[479]



[534] [533] [537] [531] [536] [535] [546] [532] [545]

GROUP OF SAMARRA POTTERIES



RARE LUSTRE PLATE :
SAMARRA WARE, 8TH-9TH CENTURY

[539]



CHINESE PAINTING :

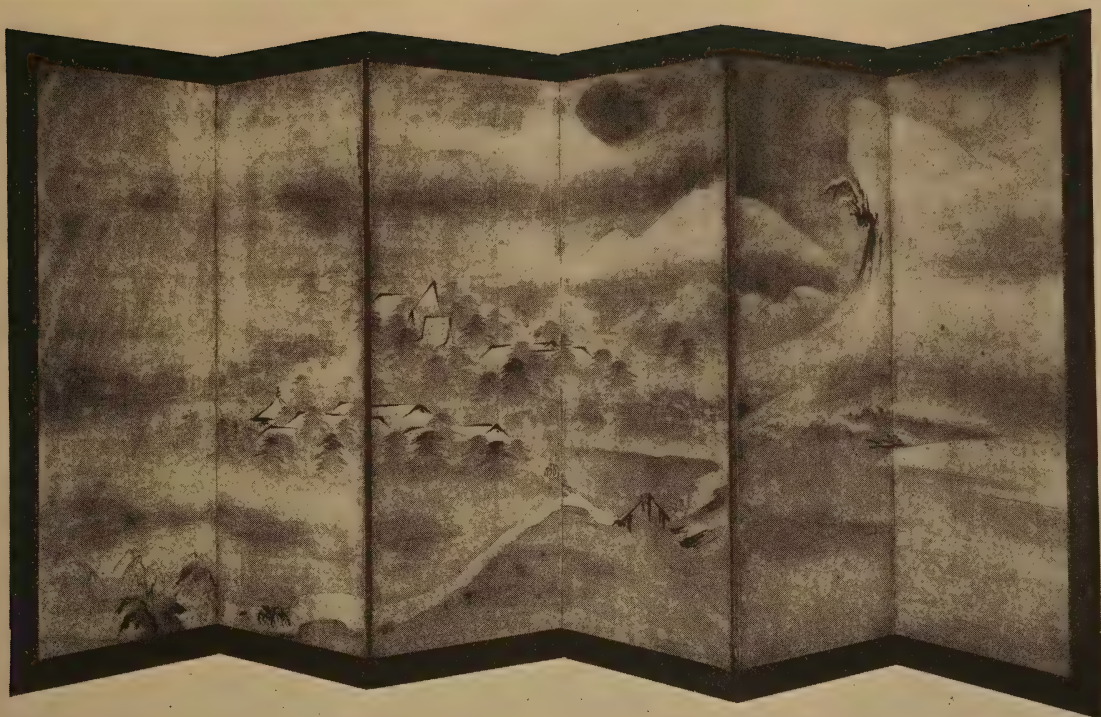
EARLY MING

[599]



JAPANESE PAINTING :
17TH CENTURY

[610]



JAPANESE SCREEN :
15TH CENTURY
[613]



WOODEN SCULPTURE OF THE TRINITY :
GERMAN TYROL, ABOUT 1500



ST. JOHN, THE BAPTIST :
GERMAN, LATE 15TH CENTURY

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WOODEN STATUE OF THE VIRGIN AND CHILD : GERMAN, ABOUT 1500

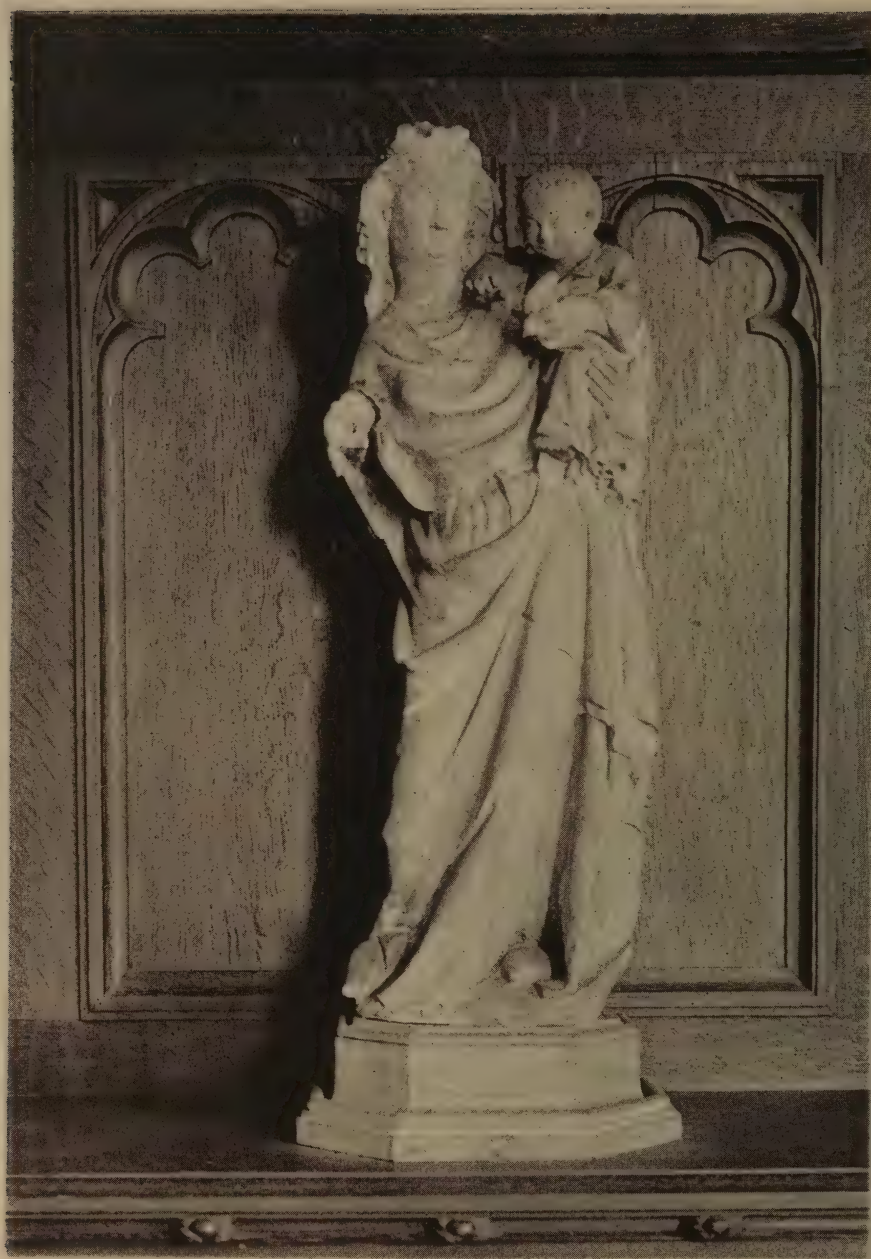
WOODEN GROUP OF ST. ANN, ST. MARY AND CHILD :

NORTHERN ITALIAN, 16TH CENTURY



VIRGIN AND CHILD :
SPAIN, 13TH-14TH CENTURY

[662]



LIMESTONE STATUE OF THE VIRGIN :
SCHOOL OF CHAMPAGNE, 14TH CENTURY

[665]



BUST OF AN AMORINO :
ITALIAN, 15TH CENTURY

[669]



CHRIST ON THE CROSS :
ITALIAN, 15TH CENTURY

[670]



MARBLE RELIEF PLAQUE OF VIRGIN AND CHILD, BY ANTONIO ROSSELLINO :
ITALIAN, 1427-1490



THE VIRGIN WITH SAINTS :
ITALIAN, EARLY 16TH CENTURY

[674]



GREEK IKON: ST. MICHAEL AND ST. GABRIEL:
GREEK, 15TH-16TH CENTURY

[679]



VIRGIN AND DONORS BY JOOS VAN CLEEF :
LOWER RHENISH SCHOOL, EARLY 16TH CENTURY

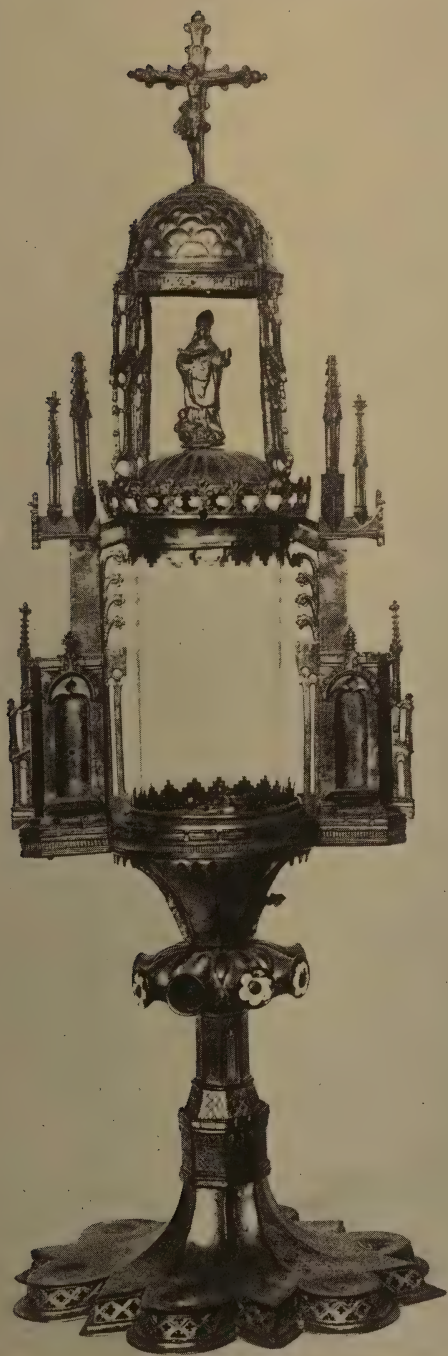


MOTHER AND CHILD BY LUCAS CRANACH :
GERMAN SCHOOL, 1472-1553

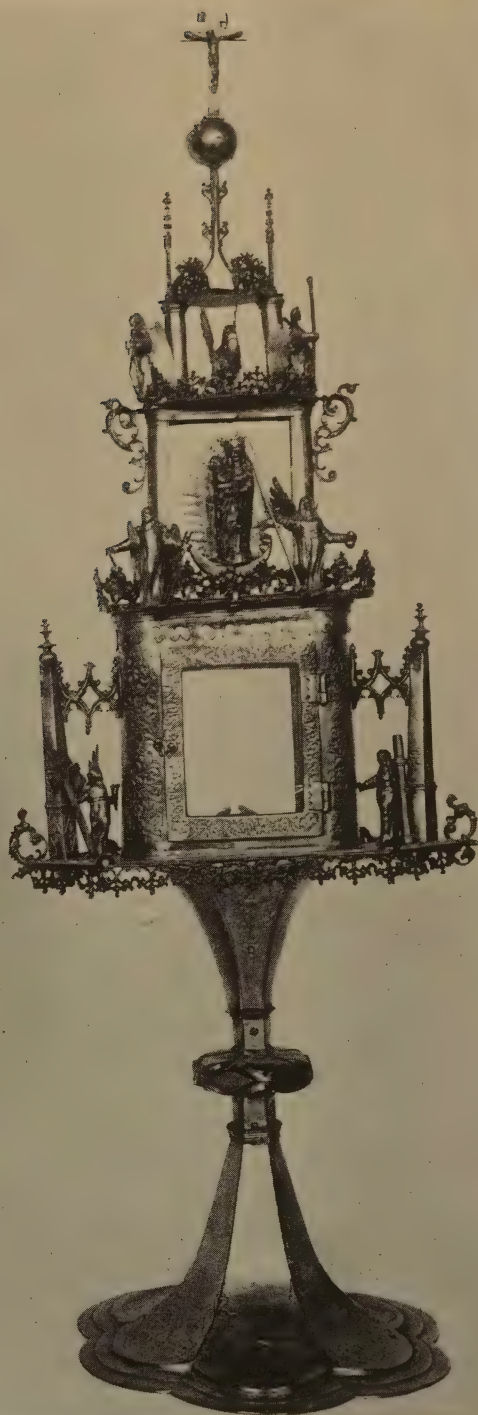
[682]



MAJOLICA PLATE :
FAENZA, ITALY, LATE 15TH CENTURY



[717]



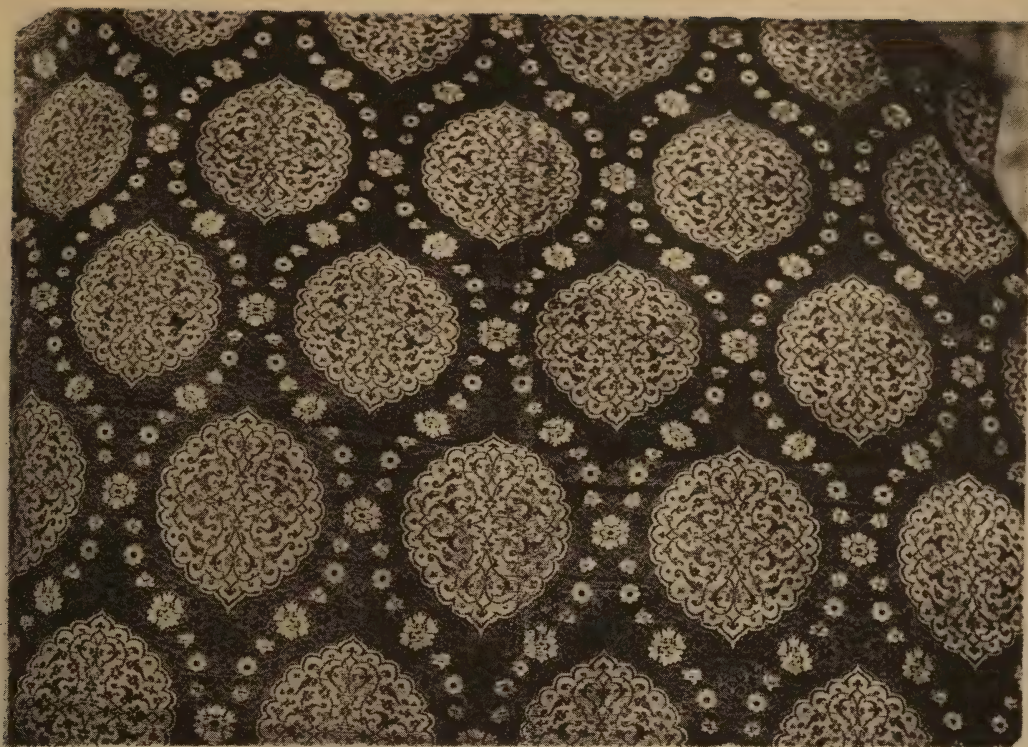
[718]

COPPER-GILT MONSTRANCES: GERMAN, 16TH CENTURY



CELADON VASE WITH RELIEF DECORATION:
CHINA, SUNG PERIOD

[725]

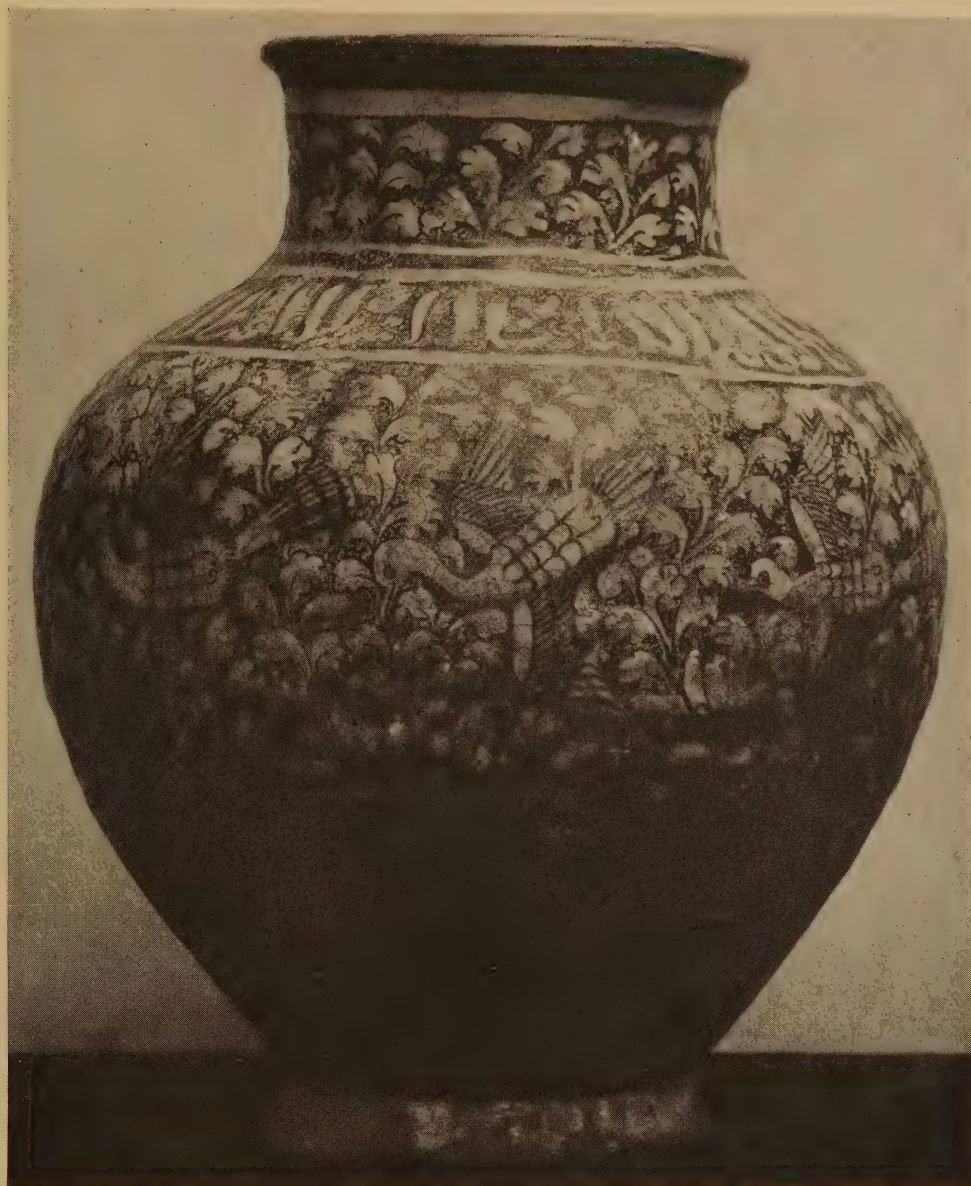


SILK BROCADE :
PERSIA, 16TH CENTURY



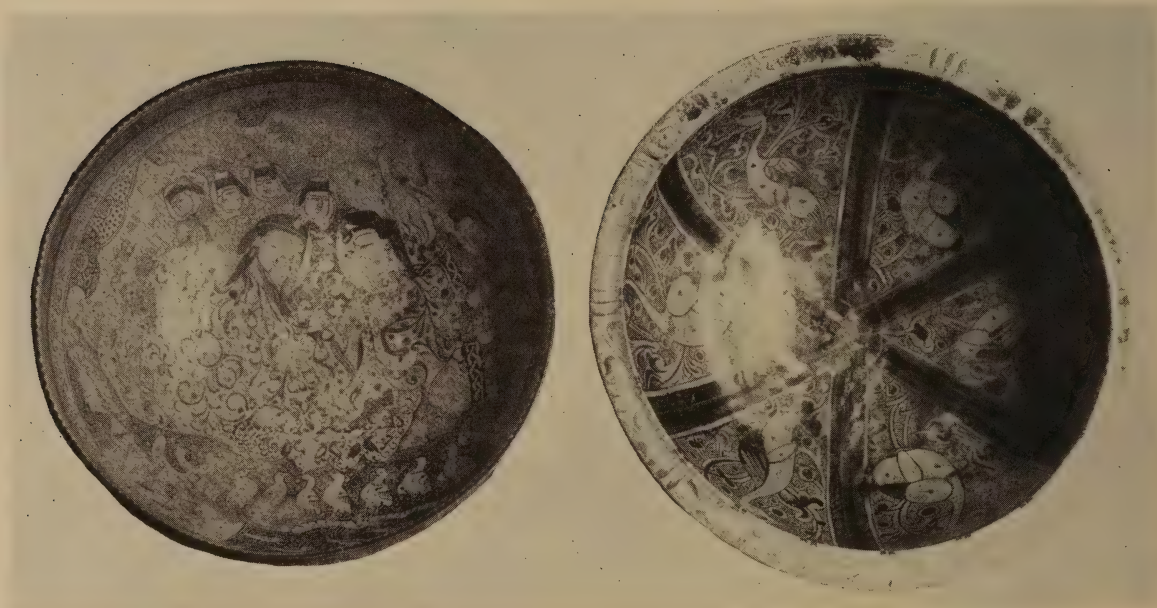
TANAGRA FIGURINE OF HERA :
GREEK, 6TH CENTURY, B. C.

[749]



SULTANABAD VASE :
PERSIA, 13TH-14TH CENTURY

[760]



[763]

[547]

PROFILE AND INSIDE OF TWO LUSTRE BOWLS:
RAQQA, MESOPOTAMIA, 12TH-13TH CENTURY



RHAGES LUSTRE PITCHER :
PERSIA, 13TH CENTURY

[770]



RHAGES LUSTRE BOWL :
PERSIA, 13TH CENTURY



RHAGES SWEETMEAT DISH :
PERSIA, 13TH CENTURY

[774]



SGRAFFITO BOWL :
PERSIA, 12TH-13TH CENTURY

[775]



RELIEF CUP MADE BY HASSAN EL KASHANI :
PERSIA, 12TH CENTURY

[776]



RHAGES POTTERY BOWL:
PERSIA, 12TH-13TH CENTURY

[777]



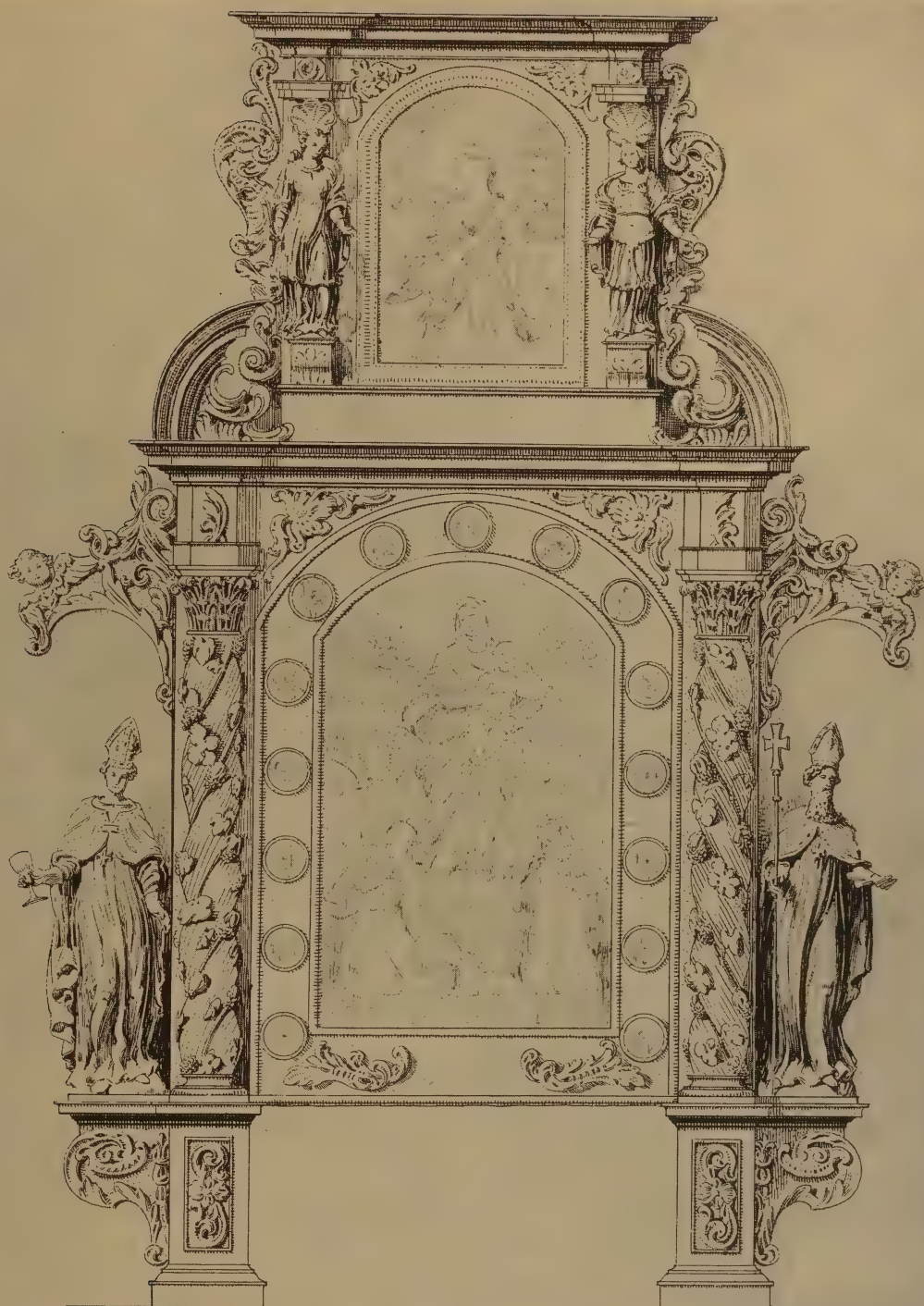
LARGE OIL JAR :
EARLY MOHAMMEDAN, 8TH-10TH CENTURY

[778]



PERSIAN RELIEF VASE :
12TH CENTURY

[780]



DRAWING OF AN IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD :
TYROL, 17TH CENTURY

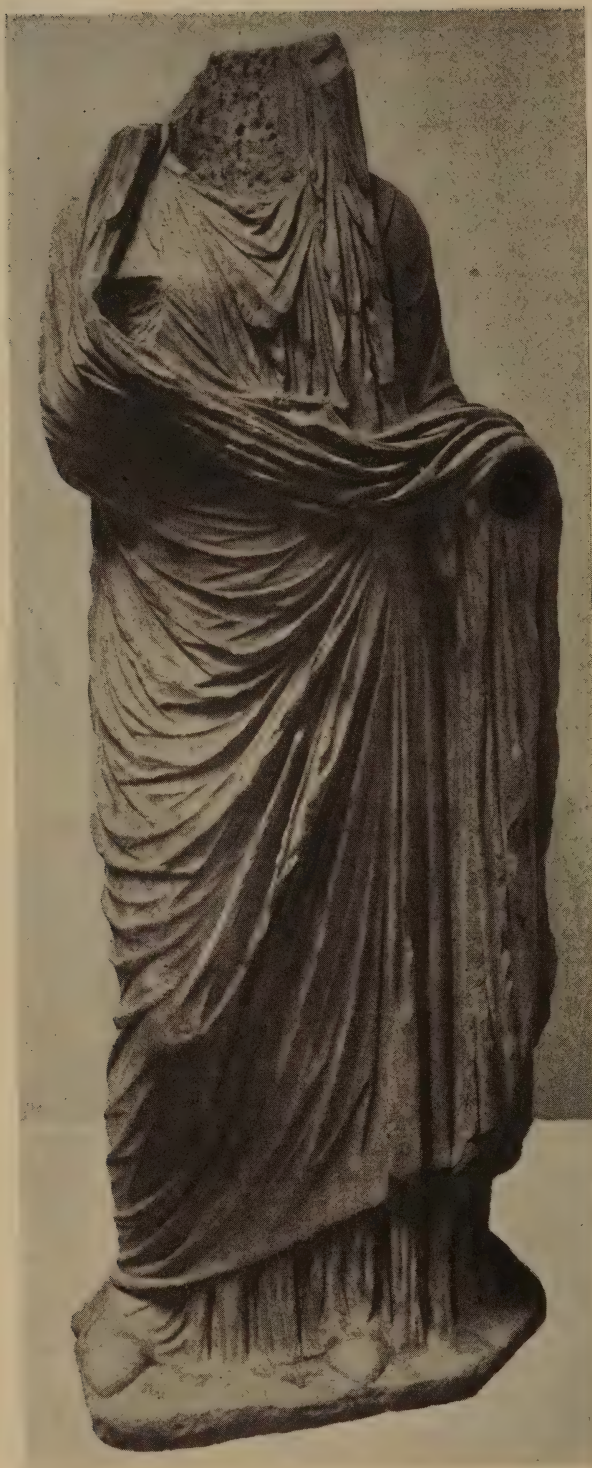


DRAWING OF AN IMPORTANT ALTAR IN CARVED, GILT AND PAINTED WOOD :
TYROL, 17TH CENTURY



STATUE OF A MUSE :
ALEXANDRIAN, 3RD-2ND CENTURY B. C.

[790]



MARBLE STATUE OF A YOUNG WOMAN:
ROMAN, EARLY IMPERIAL PERIOD

[791]



MARBLE STATUE OF A RAM:
ROMAN, EARLY IMPERIAL PERIOD

[792]



MARBLE TORSO OF VENUS:
ALEXANDRIAN, 3RD-2ND CENTURY B. C.

[795]



IMPORTANT EARLY CHRISTIAN SARCOPHAGUS :
ROMAN, 4TH-5TH CENTURY A. D.

[796]



MARBLE TORSO OF A YOUTH, PROBABLY HERMES :
GREEK, HELLENISTIC PERIOD

[797]



OVER-LIFE SIZE STATUE OF A YOUNG WOMAN :
ROMAN, PERIOD OF THE ANTONINES

[799]



DETAIL OF STATUE OF YOUNG WOMAN:
ROMAN, PERIOD OF THE ANTONINES

[799]



SILK BROCADE HANGING :
DAMASCUS, SYRIA, 16TH CENTURY

[800]



ARMENIAN CHURCH HANGING

[801]



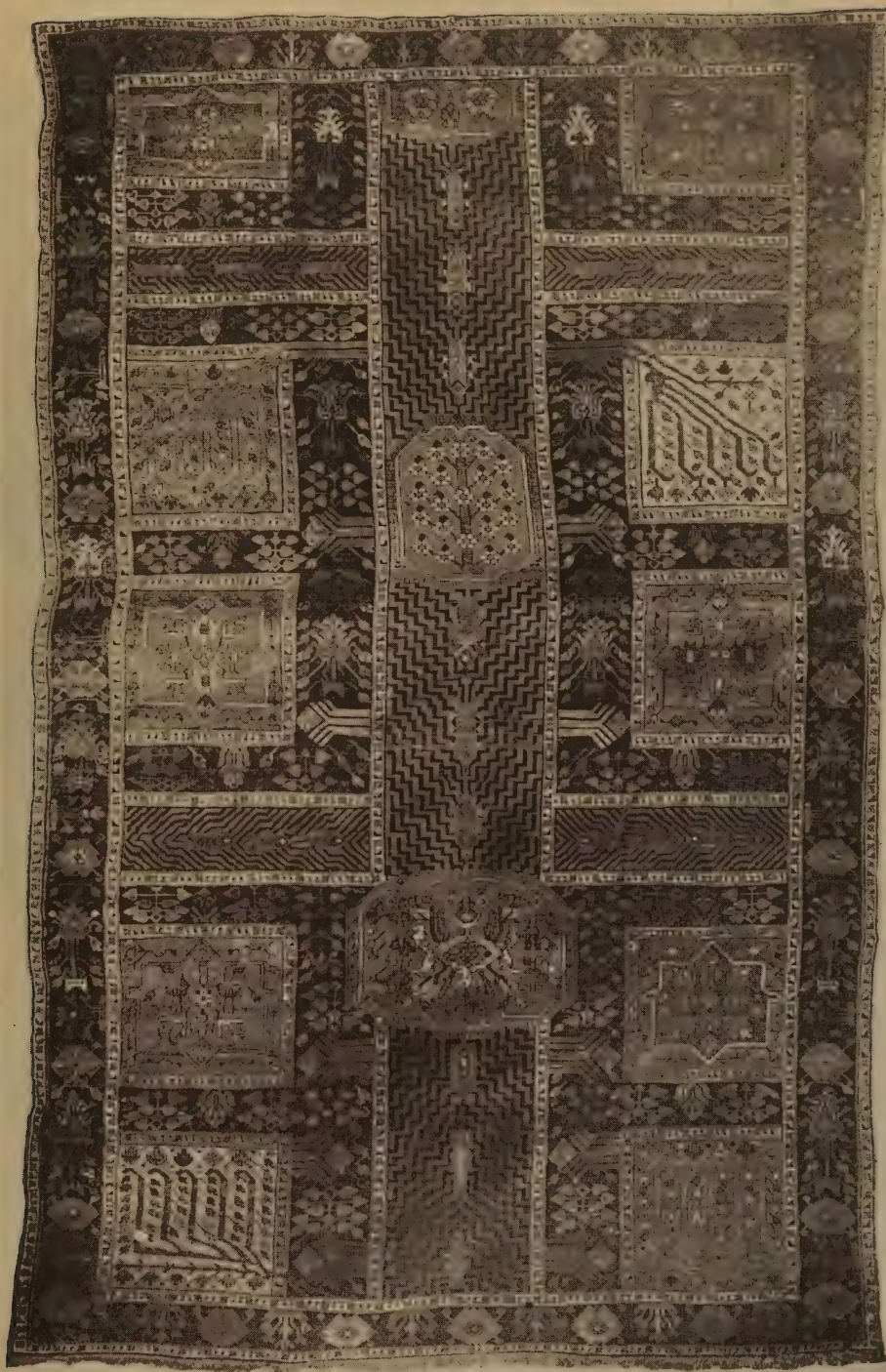
WOOLEN TAPESTRY :
FLEMISH, 16TH CENTURY

[805]



WOOLEN AND SILK TAPESTRY :
FLEMISH, 16TH CENTURY

[803]



GARDEN RUG :
NORTHWESTERN PERSIA, 17TH-18TH CENTURY



EARLY KUBA RUG :
CAUCASUS, 17TH CENTURY

1921 Jan. 26 NeAnH c.2
Anderson /Greek and Roman marbles
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